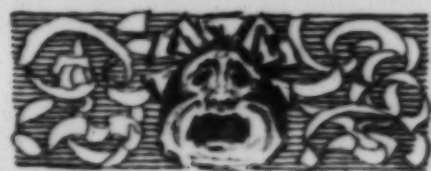


TWENTY-EIGHT PAGES



THE NEW YORK



DRAMATIC MIRROR

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PRICE TEN CENTS.



LOUIS JAMES
AS AUTOLYCUS.



KATHRYN KIDDER
AS PERDITA.



CHARLES HANFORD
AS LEONTES.



JAMES-KIDDER-HANFORD IN THE WINTER'S TALE.



There is something about Annie Russell's personality that asserts itself in every play that she is put in. Somehow, she seems to carry an atmosphere around with her that freshens and sweetens the theatre and the audience like a draft of pure air from hills where daisies blow.

It is a charm stronger than her talent. It is a mysterious, elusive fragrance that one doesn't find often in the theatre, or in the world, for that matter.

But if you watch an audience coming out after a matinee at the Lyceum there is a certain serenity of soul expressed on the most frivolous face in the group. The brightness of eye and color of cheek and naughty whisk of skirt that you will observe after a Zaza matinee may be missing, but voices have grown sweeter, ways more gentle, words kinder.

It's all the wonderful magic of that simple-looking little woman's personality. It's a force that reaches over the footlights and spreads out among us and makes us better. The world seems a pretty decent place to live in then. We want to forgive our enemies or surprise ourselves by doing something real good.

Men, as a rule, possess this unconscious evangelism more than women. I know that's a hard rap for us girls, but it is true all the same. I know of only one woman besides Annie Russell who can make a whole theatre full of people better just because she is in it, and that is Mrs. Ballington Booth.

It seems like a rather big jump from the stage to the pulpit, but one of these days we'll all realize how close those two really are.

New York is full of foreign noblemen just now. German barons and Italian counts and Russian lordlings are all over the place to such an extent that it makes one think that some great syndicate is planning the wholesale capture of American heiresses.

One of these princelings told a good story the other evening at dinner. He explained that he was learning English from the dictionary.

"I can't see how you can possibly do that?" said a girl who was present. Then the prince told us all about it.

"It is this way," he said: "Your English language is so difficult! I ask a question all the time. I hear some one speak of Jack as Rippair, and I ask a question of so barbar. Who is Jack as Rippair? He say, 'He is a dandee!' Zen I look in so dictionary for dandee. The dictionary say, 'Dandee—A lady killair.' So I learn so English language. Is it not wonderful?"

We think we are nerry people here in New York, but we are like to those just come off the boat compared to the people of Rochester.

They have a paper there called *The Playgoer*, and in it there is a department called "The Matinee Girl," and signed by Florence Sylvester.

In the paper now before me, Miss Sylvester has honored *The Matinee Girl* by calmly appropriating a column of *The Mirror's* work, starting it with a paragraph of her own and ending it likewise; then signing her name to it with cool Rochester nerve.

There are no quotation marks used and, of course, no credit is given to *The Mirror*, from which the paragraphs have been deliberately stolen.

Somebody who noticed the matter sent a paper on from Rochester so that we might observe Miss Sylvester's simple plan for getting out a department.

It is a pleasure to see Minnie Seligman so well fitted with a role as she is in the Bijou production, *In Paradise*. The part of Claire is rich in possibilities for this actress, and she is fully capable of taking advantage of them.

In the Camille burlesque scene she has a chance to show a touch of that old dramatic fire that she thrilled us with in *My Official Wife*. And she wears her gowns with a grace that makes the woman in the audience want to find out just how they're made.

Josie Hall's silk knickerbockers in *The Girl from Maxim's* are supposed to be the Frenchest things in that Frenchy farce. They certainly are the most wicked part of Miss Hall's assumption of the role of Praline.

Which shows that even a very clever actress has her lines and her limitations. No one who ever saw Josie Hall's maid part in *The Girl from Paris* could fail to admit that it was a gem in its way.

But when you take one of these naughty French comedies with a naughty French girl in it and put it on a Broadway stage it's different. It takes more than a pair of silk knickers to make a French girl.

And that particular type of girl is almost an impossibility for New York minds to grasp, on the stage or off. The character is so entirely un-American. Clara Lipman came nearer the idea in her *Girl from Paris* adventures than most American actresses could. But the stage French girl is usually an innocuous person who shows her stockings, winks and smokes a cigarette. There's the picture. But naughty French girls are not like that. Not a bit like it!

We have no Pralines in New York, just as we have no women of the type of Liane de Pougy nor the little grisettes of the Latin Quarter. We are terribly crude and unrefined in our wickedness. Sometimes we're bleached and beery. And the only Pralines we have are the sort you buy in the candy shops, chocolate outside and vanilla cream within.

Francis Wilson has a new lithograph that is the beautiful thing in town next to Andrew Mack's. When an open Broadway car passes a wall down town upon which Andrew Mack is pictured, all the girls in the car turn their necks and look back like Lot's wife until the picture fades in the distance.

It represents a stunning—yes stunning—looking chap with curly golden hair, awfully curly and awfully golden—you know the kind. The eyes are dark and filled with meaning. A delicate pink tinges each cheek. The lips describe a perfect Cupid's bow.

If Lillian Russell were to put on very light masculine habiliments she wouldn't be one, two, three beside that picture of Andrew Mack, and we know what a stunner Lillian is. Francis Wilson's is more quiet, but very

thrilling. The smile is dreamy and poetic. A few stray tendrils of red gold hair fall over a brow broad and noble. Firmness and a shave mark the chin. It's a dream.

If two men ever lived as beautiful as those two lithos I know somebody who would leave home.

In this month's *Harper's Magazine*, Brander Matthews has a story about a young ambulance surgeon who takes home a body to the wrong house and breaks the news of the deceased's demise to the supposed widow, who becomes hysterical with grief and finally gazes upon the dead man, only to discover that it is not her husband.

This is one of the strange, dramatic things that really happen every day, but which sound wild and improbable when related. Corpses sometimes have strange adventures, and although it seems cruel to say it, they have their little jokes and funny times, too.

Cissie Loftus is keeping herself in the public eye with a success that would indicate that women would make successful press agents.

First she signed with Weber and Fields, and we heard all sorts of interesting things about the part she was to play in the new *Whirligig*. I pictured her talking in German dialect with the two comedians and singing coon songs with Peter Dailey. Then came startling rumors of engagement with a Chicago publisher; then denials; then broken contract. Then came the announcement that the little actress would appear in a new play in London, and Weber and Fields were to send a lawyer over to prevent her; and then that she would be Richard Mansfield's leading lady!

There never was a minute little Cissie wasn't in it. Something doing all the time!

Norma Whalley, the beauty of *The Man in the Moon*, started the sociable custom of conversing with friends in the boxes during the performance, with the result that somebody else will be the Spirit of Mischief in the future.

She is a charming looking girl and has made all sorts of a hit in the part she was given in the burlesque. Now an actor who makes a hit and begins to feel his success so keenly that he lets no one forget it, becomes one of the most unpleasant human beings imaginable.

There are lots of men on the stage to-day with ability which they have proved many times. But somehow they seem to stand still in the one position they have gained. There is no progress. One flash in the pan contents them. They feel that they know it all, and the more the feeling grows the more objectionable they become.

That feeling of conscious importance is the beginning of retrogression. They are unable even to stand the smallest kind of success. Their egotism dwarfs whatever ability they possess. People say, "There's so and so. He's a good actor, but he seems to stand still. When you stand still in the theatrical business you are going back."

The girl who makes a hit because she is pretty, charming or clever is even a sadder sight just as soon as she begins to have that only pebble feeling.

She ignores stage direction, makes eyes at her admirers in the audience, and flouts. Finally she lounges through her part with a don't-care manner. It's very unpleasant to watch her then. It means she has taken a step up in her profession and is thoroughly content with herself.

Managers cannot be too severe with this evil. It is a blemish on a performance that pretends to be of a standard above a Bowery concert hall.

If there were such a thing as a theatrical litany its principal prayer ought to be: "From the feeling that I am the Whole Show, good Lord, deliver me." THE MATINEE GIRL.

THE CALLBOY'S COMMENTS.

The following communication, recently received by *THE MIRROR*, has appeared to me worthy of preservation in print. It came from a young actress, whose name I must, of course, omit to mention. Pray read:

Please as a favor have the following facts published. My darling little sweet dog died Thursday and I have been almost dangerous ill ever since. I have been raving out of my head and cannot bear to have my little dog dead. I have a trained nurse with me always.

A few hours later came this further bulletin:

In addition kindly publish that I am engaged with one of ———'s companies. The doctors say I won't be able to be out for several weeks. I have two trained nurses now.

W. D. Emerson has favored me with this illuminative letter, received from the secretary of the Woodstock, Ont., Colored Benefit Society:

DEAR SIR.—Could you kindly give me and J. Thompson and Green a Little Information as to theatrical affairs as follows how much money does it require to Organize a Concert Company, also what is the most important business that a man should do, and how to make a Success. Would a Concert Company require more Capital than a Comedy Company, what is a Soubrette. We're organizing to advertise for Irish negro & Dutch Comedian, Musical Team & Sisters, Dancing & Singing Soubrette, Contortionist, acrobats, tumbler, jugglers, we have heard from Essie & Katie G.—of New Jersey, paying there own fare. They are a Singing & Dancing Soubrette also put on a act entitled, "Mayo Wants to Buy that Dog." They want to join us. What is lowest salary we can pay them, we want to know about such things before we go any further. I can produce 35 to 40 dollars the other two fellows have about 25 or 30 each, would that start us. Also want couple of good Spanish skirt dancers, want all to gather 13. Kindly put us on our guard.

Some of the questions I might answer myself, but when it comes to "What is a soubrette?"—especially a "singing" one, I pass. I hope that Mr. Emerson was able to offer good advice to the rising managers, who certainly deserve credit for actually wanting a company of thirteen people. The days of superstition are gone.

To the irrepressible "Punch" Wheeler I am indebted for a cultured account of "Biff" Hall's recent baseball game in Chicago, but I must suppress it because one who may visit Chicago some day cannot afford to antagonize Judge Hall. Mr. Wheeler, however, observes: "In my travels, trying to wear out 132 annual passes, I find *THE MIRROR's* correspondents are brainy men, holding high positions—one is the superintendent of a shot tower—and each and every one a leading citizen. This leads me to remark that, if I keep on improving, I shall some day become general director of a railroad crossing, where I can wave a flag at the hired girls to keep the milk trains from transferring them into hash, à la Newburg." Mr. Wheeler

is ever of sanguine temperament, looking only upon the bright side of life.

Charles Mortimer has turned in this quaint reply to an advertisement of his for repertoire people. "Twas from a Connecticut youth:

DEAR SIR.—I thought I would write to you and see if I could get a job I am know actor but think I could take part in a play with a little practice as good as some I have seen. I have always like to go with a play. I thought you would give me a job on the stage helping move things and the scenery about. If you can't if you know of any one else that wants a boy please let me know.

Then Walter Chester sends the following alluring offer, coming to him from Deadwood, S. D., in answer to his recent card in *The Mirror*:

SIR.—I saw your add of wanting engagement. I have a Brand New Moving Picture outfit all to myself. I am opened to engage one good performer to go along with me. He must be a good illustrated song singer, musician, pianist, violinist, banjoist, cornetist, good reader and comedian. I think such a combination would take. With only about three of us our expenses at least would not be heavy. I have a team with which we could cross country, and make a shure thing in mining country. You must be the above described man to suite. Write stating ability.

Mr. Chester evidently didn't think that he would do, for he says that the information may be of value to some *MIRROR* readers. For my part, I'm assured that I could qualify in certain particulars but, unhappily, I've never tried to sing an "illustrated song."

A kind reader, who has asked me to refrain from disclosing his name, offers the following choice communication from a vaudeville team who, according to their letter head, play the "ocricina," among other musical instruments. The communication:

DEAR SIR.—Well, hear we are again, ben at you for over a year. What we state we do and make good, will you give us week of Aug. 7 or 14 at joint salary of \$40. And we Guarantee to give good satisfaction to our act and more so to the General Run of Performer who has played you. Now the Proof of the Pudding is in the eating so if we are or not, and if not well you no what to do. So we kindly hope to hear from you.

The manager did "no what to do," I fancy.

Some one told me the other day that real press agents are scarce. It seems incredible. The papers, you know, will use good stuff if it's sent in. That's why, I suppose, I feel compelled to quote this one:

Oh! I guess not like them! Nit! And they're not in town! NO! not in this town! By them we mean the swell girls coming with the — Burlesque Company next week. They make the fairest sight to look upon in many a long day. Every one is fit for a model and the performance they are giving in conjunction with the clever company of comedians. Whew! but's (it's a Hummer). So don't overlook this great performance. See the opening up to date Burletta followed by an Ollio of high class European and American Vaudeville acts, full of Fun, Frolic and Frivolity. You'll find not (one) but many points of difference between the ordinary run of burlesque shows and the — COMPANY. Just, think it over in your mind and don't fail to be guided accordingly.

Then here is another which, I fancy, no editor with good digestion could resist:

The performance demonstrates the judicious management of — in his brilliant selection of specialty artists, beautiful women, and two of the most elaborate and costliest productions of the modern day. Startling in effectiveness and tickling to the eye and pulse—a combination exemplifying the voluminous vicissitudes that pertain to the bald-headed fraternity, late supper partakers and good times in general, and a male companion to his sister exponent of the naked truth, a true depiction of real royal, rollicking life in the Tenderloin of New York City, interpreted by a cast-iron cast of aerial firmaments, heavenly to be seen here on Earth.

And yet people wonder that editors have gray hairs and worried looks!

W. L. Gleason wired from Portland, Ore., the other night, to tell about Nance O'Neill's successful opening there. He tried to say, "Nance O'Neill opened here to-night to S. R. O." but the telegraph operator got it this way, "Nance one ill opened here, etc." Great people, the operators.

The following breezy little note, received by a dyspeptic correspondent from the only Harry Corson Clarke, shows pretty conclusively that this favorite comedian has recovered that health for which he offered recently a reward of \$1,000:

DEAR SIR.—Shake your doctor, quit drugs, study your diet, take exercise moderately, don't worry, smoke when you d—n please, read *THE MIRROR* thoroughly, and cheer up.

Yours, HARRY CORSON CLARKE.

The genial and helpful spirit of this note, to say nothing of its common sense, is indicative of anything but indigestion; while the vigorous and handsome chirography in which it is written is more suggestive of John Hancock and the Declaration of Independence than of any appearance of nervousness. The correspondent tells me that he heartily thanks Mr. Clarke for his health hints and will observe them faithfully—particularly the last two.

Eugene Spofford sends this exposition of high grade hieroglyphics received by him from a local manager in Michigan, the State that Mount Clemens is in:

DEAR SIR.—I Have Week Of 23 & 30 Th Open And Shall Be Pleased To Book You For One Of Those Two Weeks At Sharing Terms 65 per Cent. 35 If You Want One Of The Two Weeks Let Me Know Some.

This man should go in for authorship and write a problem play. It would be all of that, I think.

THE CALLBOY.

THE WILL OF FANNY DAVENPORT.

The will of the late Fanny Davenport was filed last week in the Probate Court at Plymouth, Mass.

The sum of \$34,000 is bequeathed to Florence C. Tiers, Blanche Davenport, and Marcy D. Seymour, sisters of the testator; Edgar L. Davenport and Harry Davenport, brothers, and Edgar L. D. Seymour, and Harold Tiers, cousins, to be divided equally.

The sum of \$3,000 is left to George MacDowell, son of Melbourne MacDowell together with all sums belonging to the testator on deposit at the Manhattan Savings Bank, of New York. The actress's country residence at Canton, O., is left to her sisters, Mary D. Seymour and Florence C. Tiers.

To Miss Davenport's husband, Melbourne MacDowell, is bequeathed her library of books at the residence in Canton, all her manuscript plays and the residue and remainder of the estate, both real and personal.

The will names as executors Melbourne MacDowell, Jacob W. Lockman, and May D. Seymour. It bears the date of June 2, 1892, and the witnesses were Theodore Dewitt, Thomas B. Rand, and Mortimer Bishop.

GOSSIP.

The Doherty Sisters have made a hit in *The Real Widow Brown*. Anna Doherty is playing the soubrette role successfully.

By arrangement of Howard E. Laing, city passenger agent of the Chicago, Milwaukee and St. Paul Railway, four companies—Arizona, In Old Kentucky, West's Minstrels, and Irwin Brothers' Burlesquers—left Chicago at 9.10 A.M. on Sept. 10, for Milwaukee, where they arrived at 11.05. Four companies on one special train, sent through in time for Sunday matinee openings, offered a feature unique in Western transportation annals.

Will J. Hagan is playing the Pawnbroker in *London Life* with much success, and also, as a costermonger, is singing his ballads.

The Great Ruby company, organized "to purchase or otherwise acquire the right to produce *The Great Ruby* from March 1, 1900, to March 1, 1903," was incorporated at Albany on Sept. 12, with a capital of \$12,000. The directors are Henry A. Page, Arthur Roban, and S. Graham Mullen.

Eva Westcott has resigned from George W. Monroe's company.

Mrs. Louis Dean (Inez Dean) will rest in the South during the Winter, and Mr. and Mrs. Dean will go to Europe next Summer.

Rilla Ward, with Finnigan's Ball, played the soubrette role at Indianapolis last Tuesday at short notice and scored successfully. She replaced Kittle Beck, who was incapacitated temporarily by breaking a ligament in her foot.

Lola Morriss has made a pronounced success in soubrette roles with the Elroy Stock company.

Managers T. J. and C. N. McAdoo, of the Greensboro, N. C., Academy of Music, have contracted for new curtain, scenery, and settings, to be ready for the season's opening on Thursday.

Henry W. Savage, of the Castle Square company, purchased last week the scenery and properties of the *Madame Mella* company, from Manager Charles Ellis, and will use them this season in the productions at the American Theatre.

The new members of the Irving Place Theatre Stock company sailed last Wednesday from Bremen on the steamer *Saale*. Director Corried will begin his season on Sept. 30, with the presentation of Schiller's *Marie Stuart*.

During "Dewey Week," beginning Sept. 25, *We 'Uns of Tennessee*, by Lee Arthur, will be revived at the American Theatre.

Myers and Pohly, lawyers, who tried to manage *The Girl from Paris* at one time, filed a petition in bankruptcy in this city last week, with liabilities of \$30,912. The chief creditors are players to whom salaries are due.

The new play in which Mr. and Mrs. Louis Mann (Clara Lipman) will star has been christened *The Girl in the Barracks*.

An electric fuse burned out at the Thalia Theatre in the Bowery last Thursday, while the Hebrews were holding a Yom Kippur service. There was a great uproar, and a panic seemed inevitable, but cool heads prevented a stampede and no one was injured.

Frank Loomis, assistant treasurer of the Garrick Theatre, who has been spending his Summer vacation with his wife at the Thousand Islands, is back again at his post.

Mrs. Maurice Darcy and child sailed for London, Sept. 9, en route for Southern France, where they will spend the Winter.

Mr. and Mrs. Clint G. Ford passed through New York recently on their way to Chicago, where they will rehearse with Don't Tell My Wife.

Adelaide Fitzallen has been engaged for Roxy in Pudd'nhead Wilson. While her season as leading woman at the Alcazar, San Francisco, was eminently successful, she prefers to leave stock work this year. During the season at the Alcazar Miss Fitzallen was the first to play Roxane in San Francisco, and she received high praise for her work in this role.

Col. Henry M. Kidder has presented to his daughter, Kathryn Kidder, a number of pieces of jewelry of Grecian design, which she will wear as Hermione and Perdita in *Wagenhals* and Kemper's production of *The Winter's Tale*.

Harry Howard, who has a handsome Summer home at Riverside Park, Pa., fitted up with scenery, etc., will begin rehearsals of *The Doctor's Warm Reception* there this week. With good hunting and excellent fishing on the Susquehanna nearby, rehearsals ought to be varied pleasantly.

Harry E. Mittenenthal, manager of the Aubrey Dramatic Stock company, and Victor Morley were initiated in the Kalamazoo Lodge, B. P. O. E., on Sept. 2.

Harold Cohill has been spending several weeks at Lake Placid in the Adirondacks. He is engaged as leading man for *The World Against Her*.

H. Gittus Lonsdale has been engaged by Clay Clement for his tour of the Orient and Australia, to play juveniles and light comedy roles. The company leaves San Francisco on Sept. 28, and plays at Honolulu for three weeks. The tour will last for fourteen months.

The special performance of *The White Squadron*, to be given at the Metropolitan Opera House Sept. 30, will enlist the services of many of the actors and actresses who originated roles in the first production of the play. Colonel T. Allston Brown has already secured for the revival Elmer Grandin, Robert Hilliard, Edwin Holland, Roselle Knott, J. J. Coleman, W. H. Leyden, and Jane Holly.

Ethel Winter, the little sister of Maude Winter, who played a number of children's parts very successfully during the Summer with the Peak's Island Stock company, has returned to the Convent of the Holy Angels to continue her studies.

Joseph Le Brandt's melodrama, *On the Stroke of Twelve*, had its initial production at Port Huron, Mich., Sept. 12. The company has been rehearsing at Detroit, Mich. A large theatre party of Detroiters went to Port Huron to attend the performance.

Martin J. Dixon expects to arrange time in New York, Philadelphia, and Brooklyn for the melodrama, *A Daughter of the Million*. Harley Merry has completed special scenery, and the original printing, which is very picturesque, will be used.

When produced in London *The Rounders* will be called *The Night Owls*, and *The Whirl of the Town* will be rechristened *The Gay World*.

IN OTHER CITIES.

MILWAUKEE.

This being State Fair week all the theatres are being generously patronized. The Academy opened 11 with *June* to a big house, and the *Thames* on gave a brisk and pleasing performance of the comedy. *Eva Taylor*, in the title role, offered the best work of her engagement, and proved herself a bright and clever comedienne. Eugene Moore was very good as *Shakespeare* and William Lawrence gave a clever sketch of *Kernan*. Donald Brown, R. C. Chamberlain, R. L. Allen, Mary Emerson, Gertrude Hansen, and Julia Blane acquitted themselves admirably. The stage was set with customary good taste, and the audience enjoyed great enjoyment. *Madame* closed 18 24.

William H. West's *Minstrels* drew a full house at the Alhambra 10 and gave unimpaired satisfaction. The vocalists were Richard Just, John P. Rodgers, Herbert Ansell, T. H. P. Haris, Joseph Garland, Charles Weber, Clement Stewart, George Fremont, and Fred Holmes. The singing was exceptionally good, and "Adonis in the Deep," sung by John P. Rodgers, was one of the hits of the performance. Richard Just was encored repeatedly, and Carroll Johnson, Ernest Tenny, Tom Lewis, and Ed Howard amused largely on the ends. The second part was well received and interesting, the performance concluding with the charge of *John Jones* and a military march, under the direction of W. H. West. The specialties given were Eddie Moran, Howard and Mack, Loken Brothers, Tommy Hayes, and Waterbury Brothers and Tenny America's Greatest Vaudeville Stars 17 23.

In Old Kentucky was played on the boards at the Bijou 10 and drew immense houses. The old favorite is a suitable attraction for fair week, and will do a large business. Pierce Kingsley, Frank Dayton, H. B. Bradley, George R. Caine, Charles K. French, Elia Ryan, Anna Singleton, and Jennie Burroughs all did creditable work, and constitute an evenly balanced cast. The incidental features of the production were effective, the horse race and dynamic explosion being quite realistic. The play was carefully staged and thoroughly pleased Bijou patrons. *Mathews and Butler* in *My Red Sea Waves* 17 23.

The Davidson reopened 10 with *Arizona*. A large and enthusiastic audience assembled on the opening night, and *Augustus Thomas* new play was received with every mark of approval. The cast is wisely chosen, and includes Theodore Roberts, Edwin Hoot, Vincent Herrans, George Nash, Malcolm Ginn, Albert Brunsing, Edgar Selwyn, Lionel Barrymore, Sidney Alsworth, Stephen French, Almerie Grigby, Grace Henderson, Ellen Cummings, Adora Andrews, Eleanor Robson, and Geneva Ingram. In their respective roles each member of the cast achieved a success, and the production is one of the best seen here for some time. The stage mountings and costumes were handsome and accurate, and the performers were unanimous applause and many curtain calls. *Blanche Walsh* and *Melbourne MacLennan* 17 23.

The Star Theatre was opened 10 by *Irvin's Barbers* to a S. K. O. The new house looks smart and attractive, and from present indications will doubtless receive its full share of patronage as a popular priced resort. The following appeared on the bill: *Bailey and Madison*, *Barbosa Von Waldenburgh*, *Smith, Doty and Co.*, *Today's Sisters*, *W. C. Fields*, *Carver and Polard*, *Lee, Traversa and Bradford*, and *Mile Marie*. An efficient orchestra played with excellent precision under the direction of J. A. Alexander, and the audience applauded the entertainers to the echo. The performance was very creditable, and Manager Miller and Assistant Manager Wittig are to be congratulated upon the first results of their energy and enterprise. The *Moulin Rouge* Barbers 17 23.

The German Stock co., under the management of Web and Wachner, will open the *Patet* season Oct. 1.

Eleanor Robson, well remembered here for her fine work with the Salisbury Stock co., is being welcomed at every performance of *Arizona* with deafening applause.

Charles Island closed his engagement with the *Thames* on and left for New York 11.

Edwin T. Emery arrived here.

CLAUDE L. N. NORMIE.

DENVER.

Probably the most important announcement to be made in connection with the opening of the Fall season is the metamorphosis of the Lyceum Theatre. This playhouse is undergoing long needed alterations and improvements which, when completed, will entitle it to rank with the leading theatres here. The stage, which in the past has been the worst feature, is being deepened ten feet, and it will also be lowered two feet and widened two feet. The parquet is to be dropped two feet, thereby giving a much better pitch and seating arrangement. An entire new balcony is being built. It will be in the form of a curve and the front rendered attractive by boxes and loges. A new entrance has been created and a neat box office, smoking room and ladies' parlor added. The front of the theatre is being newly painted. And all and all when the rejuvenated Lyceum throws open its doors, Sept. 24, a delightful surprise is in store for our public. And best of all, this theatre is to have an alive and energetic management, John F. Harley and Richard B. Mayes having taken a long lease upon the property. Mr. Harley will direct the enterprise behind the scenes and take care of the department of publicity, while Richard B. Mayes, who for years has been connected with the Broadway and Tabor as business manager, treasurer, etc., will be in evidence in the front of the house. The combination is a strong one, and I am confident assures an era of prosperity for the Lyceum, which Messrs. Mayes and Harley announce will be devoted exclusively to high-class vaudeville. Ten to twelve vaudeville numbers a performance, with weekly change of bill, will be the schedule.

Denver is enjoying a season of Italian grand opera which I am pleased to announce will continue until Sept. 27. It is furnished by Lombardi's Italian Grand Opera co. from Milan, via Brazil, Mexico, and California, and the season is proving one of the most delightful events of the kind chronicled here for years. This co., composed of sixty-eight members and with a repertoire of forty-one operas, quietly and unostentatiously came to the Broadway Aug. 28. The co. was unknown, the weather warm, lots of people out of town and the regular season not yet opened; hence business the first week was small. But the press was unanimously enthusiastic in its praise, and those people who attended once went again. This week business has been much better, and everything now points to the remainder of the season being as popular and successful financially as it is artistically. The Lombardi co. is composed of singers who understand music and interpret it beautifully, and therein lies its chief charm. The repertoire 411 has included *The Barber of Seville*, *Ernani*, *Mignon*, *Faust*, *La Favorita*, *Carmen*, *Crispino e la Comare*, and a grand concert with a finely selected programme. Amalia Nostagni, with a voice as pure and natural as that of a bird; Estefania Collamantini, whose *Carmen* created a great sensation; Lia Pallettini, Signori Rossi, Buganelli, Russo, and Bergami have become tremendous favorites, while Signorina Barducci, Marchetti, Erbuto, and Signor Barducci, Marchetti, Vizzardi, and Erbuto have found many friends. The prices prevailing are from box seats, \$2, and parquet, \$1.50, to gallery, 50 cents. We have heard opera here at two or three times these prices which was no better than the efficient work of the present co.

That Brown's in Town, or is to be 10 16, at the Tabor, no one who reads can doubt, for if ever a theatrical attraction has been better "received" than the present one it isn't the fault of the energetic advance agent of this force. What Brown may do and how, I will leave for my next letter.

The Denver Theatre, formerly the Orpheum, starts out prosperously. The week commencing

to the management offer *Beach and Bonnet* *Minstrels*.

Chatter Park will remain open until after Festival time. Light opera continues to be the bill. F. E. CANTANER.

PORTLAND, ORE.

At the Maymont Aug. 20 the show on in repertoire, did good business. Boston Lyric Opera co. will begin the regular Winter season 25.

Cordey's began its season Aug. 27 with *A Midnight Bell*. The co. and play scored a hit. Large audiences were the rule. The first from Chilli gave one of the laughiest comedies to the business 2-9. *Nance O'Neil*, under the direction of McKee Rankin, with an excellent co., began a four weeks engagement 10 in *Peg Woffington* to an able-crowded house.

Manager H. C. Kelly, of the Maymont, after an absence of almost three months in the principal Eastern cities on a looking tour, returned 31. Manager Kelly says he is very well pleased with the present theatrical outlook here. He predicts a great season.

The talk of the town is Manager Cordey's very commendable bit of enterprise in bringing *Nance O'Neil* and her co. from New York here, giving them a straight, uninterrupted, transcontinental rail across. The co. arrived 3, and started a week.

Manager Clarence H. Jones, of the Metropolitan, returned from a two weeks trip to the South 4. He will open the Metropolitan Oct. 1. Manager Cordey has appointed the following staff: Maurice Smith, treasurer; Fred Richter, musical director; Thomas Huffer, stage machinist; and L. W. Parker, main door ticket taker.

When Ringling Brothers Circus was recently here, the Portland Council Committee on Licenses saw fit to reduce the license for circus tenting here from \$100 a performance to \$125 a day. At a meeting of the Council 1, this reduction was made for *Walter L. Main's Circus*, exhibiting here 4. This reduction will probably obtain hereafter for future circuses.

At a meeting of the City Council, Aug. 31, Councilman Harris introduced an ordinance regulating circuses, traveling shows, etc., wherein it was provided that such circuses should not give performances, or parades, in this city on the first Monday in September (Labor Day). It also provided penalties for any employees of such circuses who should take part in any performance, or parade, on Labor Day. The ordinance was aimed especially at *Walter L. Main's Circus*, which exhibited here 4. The ordinance was introduced in compliance with the request of representatives of Portland federated trades, who had planned a parade and picnic on Labor Day, and thought the circus would interfere therewith.

George L. Baker, assistant manager of the Maymont, superintendent of the Oregon Industrial Exposition and Fourth Ward Councilman, opened the passage of the ordinance as unfair and unjust to Mr. Main, who had gone to the expense of billing the city, and who had made all his plans to tent here 4. After a deal of oral squabbling among the council the ordinance was passed by a vote of 10 to 1. Councilman Baker's vote being against the ordinance. Subsequently, Mayor Storey arranged a meeting between the Federated Trades Assembly and William Wells and Mr. O'Brien, of Main's Circus. The result of the meeting was a compromise: the circus people agreeing to parade at 9 A. M. 4, give the usual afternoon performance at 10 30 A. M., and the evening performance at 8; while the federated trades agreed to parade in the afternoon. All agreements were kept, and every body was happy.

Guy Catlin (Karl Kennett) and John Henry Keating (Lyn Dall), Portlanders, whose songs have made so great a success within a year, have just sent the *Witnarks* for publication the following new songs: "Dugan's Daughter Daisy," "Bo Ho," "Good Night," and "I Don't Care for Anything But You." The newest song of theirs to arrive here is "Stay In Your Own Backyard." It is creating a delightful furor by its stunning and catchy melody. O. J. MURPHY.

MONTREAL.

This week has been notable for two events in the theatrical world up here. The opening of Her Majesty's for the season, and the first production on any stage, at the Academy, of Francis Wilson's new opera comique founded on the story of *Cyrano de Bergerac*. The book is by Stuart Reed, the lyrics are by Harry B. Smith, and the music was composed by Victor Herbert. A fair-sized audience greeted the production, which ran with wonderful smoothness for a first night, but did not, however, ring down till next midnight. Mr. Wilson has spared no expense in putting on the opera; the costumes and scenery are beautiful, and, as usual, he has a co. of clever people. Of the opera itself it is difficult to speak at present. It will certainly require a great deal of cutting and pruning, especially in the first act; the other two acts are much better and brighter. The part of *Cyrano* is more serious than anything Mr. Wilson has undertaken heretofore, and he shows considerable skill in handling it. The trouble is that people have seen him so long in roles that were entirely comic that the fact of having to take him seriously at all seems to puzzle them. Lulu Glaser made a charming *Josephine Knapp* was good as *Lise*. John E. Brand and Charles H. Baker are also worthy of special mention. The chorus is large, good looking and sings well. Victor Herbert's music is deserving of the highest praise, particularly in the concerted numbers, rising above the level of comic opera. *Shore Acres* 18 23.

The opening attraction at Her Majesty's was *Jefferson De Angellis* in *The Jolly Musketier*, and a good sized audience greeted the first performance. While it contains nothing startlingly original or new, *The Jolly Musketier* is bright and tuneful. With gorgeous scenery, handsome costumes and pretty girls it makes a very pleasant evening's entertainment. Adeline Mann, the work falls on Mr. De Angellis' shoulders, but he never seems to tire, and when the curtain falls he looks quite fit to begin all over again. His songs received no end of encores. Hilda Clarke made the most of *Yvette*, and Maud Hollins, an old favorite, gave a charming performance of *Verve*. Harry McDonough and Hubert Wilks were also well to the fore. *The Evil Eye* 18 23.

Why Smith Left Home opened to a fairly sized house at the Queen's 11. Manager Wright has secured an excellent co. An old favorite, Joseph Dubey, plays the role of Smith very creditably, and Walter B. Woodhall, also well liked here, appears as the French lieutenant. Adeline Mann, the charming and pretty as Mrs. Smith. Miss Henderson as Julia and Lucille Allen Walker as *La Vierge* daily also deserve mention, and an especial clever piece of work was done by Frank M. Hall as Count Von Gungelheim. What Happened to Jones 18 23.

La Belle Ruse is the bill at the Francis 11 16 and shows the co. to very good advantage. Helen Byron as the adventurous heroine is excellent and plays the emotional scenes with great power. Lucius Henderson makes a manly and interesting Captain Brand, and F. J. McManis does one of the best pieces of work I have yet seen as the injured husband, Catherine. Lilian Schuchard and Fred Webster are good as Lady Catherine and the family lawyer, *quitter*, respectively. The vaudeville bill is hardly up to the average, though Mlle. Beth is a clever acrobatic dancer. *Bob* 18 23.

Phyllis and Sheridan's Big Sensation is playing to large business at the Royal.

BUFFALO.

We saw Rose Melville at the Star 11 13, in her new play, and have decided that she personally will do it. She has a few other members of the co. in the strong enough to prove much of an attraction. It is called a pastoral comedy, but there is too much of the farcical to place it in the class of *Arms and the Old Home*. It is both without being either. The characters and scenes are of the sort one expects in the

pastoral play, but at the most unexpected places and for the most of reasons, songs, dances and other specialties are introduced. The play lacks entirely substance and consistency of action. One fault is that there isn't enough of the *Higgins* in the play. The author doesn't give her sufficient opportunity to show the strength of character which she is supposed to have. We only get glimpses of her evolution from the awkward, diffident country girl to the finished gem of education and travel, and much we have to take for granted. The play does give Miss Melville a chance to display her ability in female dress and stammer, and otherwise appear extremely awkward, but it gives her little opportunity to show what she can do in the dramatic line. And Miss Melville certainly has a gift for that kind of work. She appeared at her best in the scene where she learns that her lover is only a headstrong heartless man of the world, without love and without character. There is a chance for good character painting in the play, but in the hands of the present cast the work is disappointing. The play has many good qualities, and the foundation is there for a successful comedy. There seemed to be a good deal of reserve, growing and strengthening of the cast. Miss Melville herself was excellent at all times. She was the recipient of much applause at the hands of the audience, and much praise from the local press. John Keefe gave a new and interesting lot of character work that was splendid. The appearance of Anna Lloyd and Harry Welch detracted much from the merit of the play. Les Hardman and John McVey were good, and Edith Hardman sang well. The business done during the engagement was big. At the White Horse Tavern 14 16. The *Boatmen* 23 25.

Black Patti's *Travellers* held the boards at the Lyceum 11-16, and did a good business. The opening cast was good, introducing all of the latest cast members and some fairly good dancing. The singing of "My Hunch Lady" made a big hit. James Lightfoot rendered a baritone solo in excellent voice, and Black Patti sang a number of selections from grand and comic operas. Trip to Chinatown 18 23.

Stanley Ford, of the *Left in Angles* Opera co. is in town.

George J. Metzger of this city, has completed plans for a handsome new theatre in Cleveland. The building will have a frontage of over 75 feet and a depth of 200 feet. It will be built of brick with terra cotta and stone ornaments. The seating capacity will be about 1,200. The theatre is designed more particularly for vaudeville.

Les Godfrey's Band will be one of the attractions of the *Grand Folio* Street Fair, 18 20, and will also give a concert at Concert Hall 19.

Thomas McGill was in town last week on business connected with *My Innocent Boy*. He states that this play is of a more serious nature than anything before attempted by Otto Harlan.

Frank P. Wendon was in town for a few days last week. NEWTON WOLF.

JERSEY CITY.

The Academy of Music, practically a new house, opened for the regular season 11. The attraction was *Julia Marlowe* in *Colinette* 11-16 to good patronage. The star gave the best of satisfaction, and her support was remarkably strong, especially J. H. Gilmore and John Blair. A Little Ray of Sunshine 18 23. The *Cuckoo* 25 30.

The Queen of Chinatown is Manager Holmes offering at the Bijou Theatre 11-16 to crowded houses. The big production has caught on here, especially with the patrons of the balcony and gallery. The incidents are fast and furious. The cast is headed by Jefferys Lewis, who plays the leads in a powerful manner, and creates an excellent impression. Harry Mainhall is the leading man, and plays his part in a spirited manner. E. Wilkins and Logan Paul are the villains. A. M. Seidman plays two distinct character parts capably. The comedy is well taken care of by Joe Sparks, Maggie Weston, and Nettie Trauband, the latter a clever comedienne. Of course the situations and finales are built on that impossible plan, but they go big. A number of specialties are introduced. Nettie Trauband sings songs, Maggie Weston Irish songs, Elsiea does a cake walk on her toes and some high kicking. Louis Grant is clever in whistling solos, and Willie Israel is pleasing in character songs. A Trip to Chinatown 18 23. Devil's Island 25 30.

The staff at the Academy of Music this season is as follows: George W. Mammis, business manager; Henry R. Hayden, treasurer; J. Von Aist, assistant; George W. Purdy, musical director; John E. Tangabe, stage machinist; Louis Fisher, property master; James Smith, electrician; William Moran, advertising agent; T. H. Lockwood, head usher. The staff of the Bijou: John W. Holmes, manager; Harry P. Hogan, business manager and treasurer; Harry Holmes, assistant treasurer; Louis Dittmar, musical director; James Hanson, electrician; W. H. Nile, property man; F. W. Mohr, stage machinist.

William E. Broderick was in town 12. He has signed with the *Jessie Bartlett Davis* Opera co., which opens in October.

Frank E. Henderson, former manager of the Academy of Music, was a visitor here 13 and made an inspection of his mother's theatre.

Judge James Fagan, who is known to every co. that has played in this city for the past ten years, secured his connection with the Academy of Music 12, and his position as a stage hand is now filled by a stranger. The judge is griping at the New York Casino.

Frank Colfax, stage manager of *Julia Marlowe's* co., has been meeting a number of old friends during his stay here, the first visit he has made in ten years.

A number of Bayonne people have been to the Academy of Music during *Julia Marlowe's* engagement to see her. Miss Marlowe came from Bayonne, and was prominent in amateur theatricals in that city a number of years ago.

Manager Holmes, of the Bijou, has made a clean sweep in the advertising brigade of his house. Frank Wallace is the new agent, assisted by Joe Meyers. Both opened 11.

WALTER C. SMITH.

ST. PAUL.

The Neill Stock co. began a two weeks' return engagement at the Metropolitan Opera House 10, and was welcomed by large and appreciative audiences. The co. has not appeared to better advantage than in *Alabama*. The pretty story was delightfully interpreted. James Neill, himself a Georgian, finds no difficulty in portraying the characteristic Southerner and in the role of Colonel Moberly his make-up is excellent, and he reads his lines with a true Southern accent. Fred J. Butler as Colonel Preston, the old plant, was natural and impressive, both in make-up and in dignity of bearing. The Captain Davenport of Benjamin Howard was a capable and very pleasing impersonation. Joseph B. Everham's *Quire* Tucker was an excellent portrayal of the easy going, good natured squire. Charles Wyngate carried the part of Mr. Armstrong in a spirited and natural manner. Robert Morris as Raymond Page, do creditable work. Emmett Shackelford's *Deatur* is a clever piece of character work that won for him noticeable recognition. Edythe Chapman made a charming Mrs. Page, investing the character with a natural modest dignity typical of the Southern matron of social position. Graces Scott as Carrie Preston contributed a delightful interpretation. Carol Thompson Trask was bright and clever as the Widow Stockton. Mabel Runge was pretty and attractive in the role of Atlanta Moberly. A Social Highwayman 14 16. West's *Minstrels* 21 23. Zorah 24 30.

Mistakes Will Happen was presented by that clever comedian, Charles Dickson, and an excellent comedy co. at the Grand Opera House 10-16, in crowded houses and delightful audiences. Mr. Dickson is very clever in the role of Tom Galloway. A. H. Stuart did excellent work as Hunter Chase. Leland Rowan a pleasing and clever actress, has a congenial role as Mrs. Hunt Chase and she plays it admirably. Elsie Edmund was charming as Dorothy Mayland. Adah

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Robert was elevated as Mrs. Price Lottie Hyde is exceptionally clever as the German maid Linda Kutz. Ben Deane, Joseph Standish, and L. B. Willard make the most of their roles. Joseph Hart Specialty co. 17 23.

The com. playing at the Grand highly praise the management for providing neat, clean and comfortable dressing rooms, accommodations and good stage service.

Colonel William F. Cody (Buffalo Bill) was in St. Paul & visiting friends.

GEORGE H. COCHRANE.

NEWARK.

A Soldier of the Empire, with the author, Howard Hall, as the star, was Manager Evans drawing and at the Empire 11-16. Mr. Hall is surrounded by an excellent co. and gave a fine performance. The play is handsomely staged. A fair-sized but not pleased house witnessed the opening performance. George W. Monroe in Mrs. R. O. Shakespeare 18 23. A Grip of Steel 25 30.

The engagement of the *Japan* Opera co. at the Newark will close 16. Martha was seen to a fair-sized house 11. Fatmah Dard and Marion Langdon divide the honors. Harry C. Poshon acquitted himself creditably. The *Chimes of Normandy* will be sung 14-16. May Irwin will present *Sister Mary* 18-23, after which Charles Coghlan will be seen in *The Royal Box*.

A crowded house witnessed the opening performance of *The Victorian Cross* 11 by the stock co. at the Columbia. H. Coulter Brinker as the hero and Robert Neil as the villain were both excellent. The *Abel* made a charming heroine, while Virginia Jackson proved as vivacious as ever. Thomas Morgan, who recently joined the co., has made a favorable impression. Elmer Swart, the scenic artist, contributed some very fine specimens of his skill with his brush. Captain Swift 18-23, after which a fine production of *Alabama* is promised.

Harry Hammell, of this city, will be a member of A. Q. Scammon's *An American Girl* Co. this season.

The members of the Hudson County Grand Jury were the guests of Manager Harry Hyams at the Empire 11.

Manager New and Representative Seder are hard at work on the New Century Theatre, and will have a force of men at work day and night to complete it by Oct. 1. The house will be equipped with all the latest conveniences. There will be at least fifteen exits. The decorations will be cream and gold. C. Z. KEYS.

LOUISVILLE.

The season at Macauley's opened 11 with Al. G. Field's *Minstrels* to an overflowing house. Harry Shunk, Tommy Donnelly, and Mr. Field carried the burden of the comedy work, and Rescoe Prosser, John W. Norton, George Hamel, and the Al. G. Field Octette furnished an exceptionally good musical programme. The business continued good matinee and night 12. During the Summer Macauley's has been entirely renovated, and presents a beautiful appearance in its new dress. The familiar faces of Manager John T. Macauley, Will Colgan, Edmond Ploom, and Buck McKinney were seen in their accustomed places.

For the week of 10 the management of the Avenue offered Joshua Simkins, a sensational play dealing with down-east life, to large audiences.

Under the direction of Stage-Manager Duane, the Moffett Stock co. is actively rehearsing for the commencement of the season at the Temple, which will occur 18 with *The Charity Ball*.

Nadal and Willing, Louisville boys, are meeting with marked success in a coon turn in vaudeville. They have engagements for a ten weeks' tour on the Pacific Coast.

James B. Craig, the Leadville, Col., manager, is in Louisville visiting his family.

Everything now points to a big success for the Elks' Street Fair and Carnival. Preparations are being made in a businesslike way, the attractions are good ones, and it is believed that it will be a success.

Aeronaut Joseph Isley, who was injured in making an ascension recently, is slowly recovering.

Clifton Colgan will be the assistant treasurer at Macauley's during the coming season.

CHARLES D. CLARKE.

PROVIDENCE.

A large audience gathered at the Providence Opera House 11 to witness the first production of Mrs. E. L. Vornich's dramatization of *The Gaddy*, with Stuart Robson in the leading role. Theatregoers know what Mr. Robson is as a comedian, but to think of him in a tragic role seemed to create unusual interest. After seeing him as Felice Rivas, the general verdict is that he cannot fill the requirements of tragedy. His peculiarities of voice are always in evidence. His performance was, however, very interesting, and in the lighter passages he was effective. The supporting co. was good. Marie Burroughs played *Gemma* effectively, and Ernest Hastings was exceptionally good in the difficult role of Montanelli. The audiences were very friendly to the players, but the play itself did not make a hit. *The Gaddy* was elaborately staged and costumed, and required a very large co. Lyceum Theatre co. in *Trelawny of the Wells* 18-20. James K. Hackett 21-23.

Rose Coghlan in *The White Heather* opened the second week at the new Empire 11 to a very large house, and business continued large during the week. The big production was excellently staged, and Miss Coghlan's portrayal of Lady Janet MacIntosh was admirable. Her support included Henry Rague as Lord Camron, Florence Willburham as Marian Hume, Wallace Campbell as Captain Alec MacIntosh, and W. D. Chaffin as James Hume, each doing splendid work. Under the Red Robe 18-23.

The *Bride Elect* co. will rehearse here next week and open at Newport, R. I. 25.

Manager Charles Burnham, of Wallack's Theatre, New York, was here 13 in consultation with Stuart Robson and his managers.

HOWARD C. RIPLEY.

MINNEAPOLIS.

At the Metropolitan Theatre A Black Sheep opened a week's engagement 10 to a good sized house. The performance abounded in taking specialties and amusing situations. William Devere, as Goodfellow Gunning, was decidedly funny and kept the house in continued good humor. Misses Beeson and Kenwick and Gilbert Glard contributed clever specialties. West's *Minstrels* 17-23.

Shenandoah was given at the Bijou Opera House 10-16, opening to S. R. O. Mr. Rely, if

NEW YORK.—The *Peep Show*, and the *Late Mr. Jones*, German Dramatic Club (local) 12. A *Wise Woman* in good business and performance. The *Hotest* in *Little 14*. *Columbia* Stock co. 18-21.

OSCEOLA.—*OSCEOLA HOUSE* (F. A. Truman, manager): A *Merry Chase* 11. *The Missouri Girl* 21. *William Owen* 21. *Stanton's U. T. C.* Oct. 4. A *Bunch of Keys* 11. *Phanagha's 6th* 11. *Holden Comedy* co. No. 1 4-5. *ITEM:* *Amateurs* are rehearsing a musical extravaganza entitled *The Chinese Girl* by Edward Hunter and Mr. Lamb.

JACKSONVILLE.—*GRAND OPERA HOUSE* (G. M. Lott, manager): *Two Married Men* 8 did fair business. A *Wise Woman* 12: large audience; co. first class. *ITEM:* Manager Lott has booked a strong line of attractions and indications are that the season will be a prosperous one.

ROCKFORD.—*OPERA HOUSE* (C. C. Jones, manager): *William Owen* closed a successful week's engagement 9, having presented *Richard III.* The *Marble Heart*, *David Garrick*, *Romeo and Juliet*, *Hamlet*, and *The Merchant of Venice* to good houses. *Bands* 10, 11, small house.

ELGIN.—*OPERA HOUSE* (Fred W. Jones, manager): *McCarthy's Minstrels* 12 played a top-heavy house. *The Glad Hand* 21. *Andrews Opera* co. 25. *For Her Sake* Oct. 2. *The Musketiers* 4. *A Stranger in New York* 5. *Martin's U. T. C.* 5.

SOUTH CHICAGO.—*NEW CANTLEY THEATRE* (John Connors, manager): *Hans Hanson* 8: small house. The *Hotest* Co. in *Little 10*: good business; performance fair. *Welsh Concert* co. (local) 12. *Murray and Mack* 17.

FAIRBURY.—*OPERA HOUSE* (Phil Wade, manager): A *Wise Woman* 9, 8, 8, 8, 8: best of satisfaction. *Hans Hanson* 15. *Wilson Theatre* co. 18-23. *ITEM:* *Stowe's U. T. C.* under canvas, 8: good business; performance fair.

ALTON.—*TEMPLE THEATRE* (W. M. Sauvage, manager): *Watson Sisters Burlesque* co. 9 gave satisfaction to full house. *Two Married Men* 10 more than played a large house. *Richard and Pringle's Minstrels* 17.

LA SALLE.—*ZIMMERMANN OPERA HOUSE* (E. C. Zimmermann, manager): *Nashville Students* 6 gave a pleasing performance. *Lyman Twins* gave satisfaction to full business 10.

MURPHYSBORO.—*LEUCIE'S OPERA HOUSE* (J. J. Friedman, manager): *Romeo and Holland's Minstrels* 9: large house; evident satisfaction. A *Man of Mystery* 10. *Elton's Comedians* 25-9.

OTTAWA.—*SHERWOOD OPERA HOUSE* (T. B. Farrell, manager): A *Wise Woman* 8: medium business. *Nashville Students* 7: business fair. *Hans Hanson* 12: medium business.

CLINTON.—*RENNER OPERA HOUSE* (J. B. Arthur, manager): Season will open 14-16 with the *Columbia Stock* co. A *Merry Chase* 20. *Too Much Johnson* 19. *Hans Hanson* 25.

STERLING.—*ACADEMY OF MUSIC* (M. C. Ward, manager): *Shepard's Minstrels* 4: canceled by Manager Ward.

CANTON.—*NEW OPERA HOUSE* (A. R. Waterman, manager): A *Wise Woman* 14.

INDIANA.

SOUTH BEND.—*OLIVER OPERA HOUSE* (James Oliver, manager): *Banda Roma* 11 was the attraction for the preliminary opening of the fifteenth season at the theatre. The land gave to a good house one of the best concerts ever heard here. J. K. Emmet and Lottie Gibson 23. *Robert B. Mantell* 29.

ADAMS.—*HARRY G. SOMMER'S* (manager): In Old Kentucky 9 to large houses. *Ella Ryan* as *Madge Briley*, with her natural and winsome ways, was the favorite. *Baldwin Melville* co. 11-13 did a big business presenting *Forgotten*, *Little Lord Fauntleroy*, *Moths*, and *A Russian Slave*, giving satisfaction. A *Stranger in New York* 16. *TURNER HALL* (J. B. Toms, manager): *Uncle Sam's Henskins* 10 was well patronized. *ITEM:* Professor James Boyer, of Elkhardt, director of the Apollo Orchestra, has gone to New York where he will take a year's course of study under the celebrated pianist, Josef. On his return he will locate in this city. Mr. Boyer had a farewell testimonial concert at the Bucklen Opera House, Elkhardt, 7.

MARION.—*GRAND OPERA HOUSE* (E. L. Kinderman, manager): *Ferguson Brothers* closed a very satisfactory week's engagement 9. *Sister*, magician, to packed house 10. His work is remarkable. *Uncle Josh Sprucey* 14-16. Under the Dome 18. A *Hot Old Time* 20. *Nashville Students* 22. A *Wise Woman* 27. In *Disguise* 30. *ITEM:* Mr. and Mrs. Hamilton Nussbaum, of the Marion Conservatory of Music, have returned from a three months' tour of Europe. —W. E. Rouch, who produced *The Princess Bonnie* with local talent here last season, is rehearsing the opera at Huntington. *Montgomery Mereson* left 5 to join the *Jefferson* De Angella Opera co.

TIPTON.—*KEYLIE THEATRE* (Ramsay and Foster, manager): *Verone Comedy* co. Aug. 28-2: excellent performance to good business. Repertoire, *The Buckeye*, *The New Melodrama*, *The Heart of the Rockies*, *East Lynne*, *Pink Dominoes*, and *Lost in New York*. *Joshua Simpkins* 8, 8, 8, 8, 8: audience pleased. *Allyn Roberts* 11-16 canceled. *Baldwin Melville* co. 14-16. *Hart Comedy* co. 25-30. *ITEM:* Ed F. Maxwell, advance representative *Baldwin Melville* co., and wife are guests of Mr. Maxwell's brother here.

HUNTINGTON.—*OPERA HOUSE* (Harter Brothers, managers): *ITEM:* The owners of the Opera House had decided to close it and had former Manager Smith cancel all dates booked by him. However, on 8 *Harter Brothers*, managers of the Opera House at Wabash, leased our theatre for one year, and will manage it in connection with their Wabash house. Ed Harter, of this city, will look after the business here. The house will be renovated and will open about Oct. 1.

AUBURN.—*HENRY'S OPERA HOUSE* (J. C. Henry, manager): *Keystone Dramatic* co. 4-9: fair houses; good co. Plays: *Escaped from the Law*, *The Signal of Liberty*, *Hearts of the Mountains*, *Just in Time*, and *Life in Greater New York*. Under the Dome 21. *Roof Garden* *Vanderville* co. 28. A *Bunch of Keys* Oct. 3.

KOKOMO.—*OPERA HOUSE* (F. E. Henderson, manager): *Lennon Stock* co. 4-9 to 8, 8, 8, 8, 8: five nights; largest week's business here for last two years; co. gave satisfaction. *The Girl from Chili* 15. *The Irving French* co. 18-21. *Nashville Students* 21. A *Breezy Time* 23. In *Disguise* 25.

EVANSVILLE.—*GRAND* (King Cobba, manager): Al G. Fields, who has opened this theatre for the last two seasons, will again do so 15. *ITEM:* *People's* (T. J. Groves, manager): A *Man of Mystery* drew large house 10: performance creditable. *Ernie Verone* in *The Buckeye* 17. *Morton's Faust* 24.

BRAZIL.—*McGREGOR OPERA HOUSE* (W. H. Leavitt, manager): *Ferguson Brothers* opened for week 11 to good business, presenting *A Wife's Peril*: creditable performance. *The Christian* 21. *Pittsims-Jeffries* pictures 22, 23.

HARTFORD CITY.—*VAN CLEVE THEATRE* (W. L. Van Cleve, manager): *Uncle Josh Sprucey* 8 to 8, 8, 8, 8: excellent performance. Under the Dome 14. Money to Burn 18. A *Breezy Time* 21. *Wilson Theatre* co. 25-27.

LOGANSPOUT.—*DOLAN'S OPERA HOUSE* (William Dolan, manager): *Uncle Josh Sprucey* 18. A *Hot Time* 20. *The Plush of Mr. Fresh* Oct. 14. *Don't Tell My Wife* 17. *Sol Smith Russell* 19. A *Mixed Affair* 21. *Brown's* in Town 25.

ALEXANDRIA.—*OPERA HOUSE* (Otto and Manlove, managers): Money to Burn 8: light house; satisfactory performance. *Uncle Josh Sprucey* 12. *Irving French* co. 14-16. A *Breezy Time* 22. *Local* minstrels 26.

TERRE HAUTE.—*GRAND OPERA HOUSE* (T. W. Barhydt, Jr., manager): *Verone Comedy* co. 11-13 opened to good business, presenting *The Heart of the Rockies* and *The Little Buckeye*.

MIDDLETOWN.—*ELLIOT OPERA HOUSE* (Jap Van Matre, manager): Under the Dome 2: 8, 8, 8, 8: satisfaction given. Money to Burn 12: fair house and performance. *The Girl from Chili* 18.

CONNEERSVILLE.—*ANDRE'S THEATRE* (D. W. Andre, manager): Under the Dome 7: co. fair; good house. *Hart Comedy* co. 11-16 canceled. *Chicago Comedy* co. 18-21.

PORTLAND.—*ADDITONIAN* (Andrews and Littell,

managers): *Cummings and Alexander's U. T. C.* 8, 8, 8, 8, 8: co. good.

DUNKIRK.—*TODD OPERA HOUSE* (Charles W. Todd, manager): *The Girl from Chili* 14. Money to Burn 16. A *Breezy Time* 20. *Nashville Students* 23.

NEW ALBANY.—*WILLARD THEATRE* (J. H. Weir, manager): *Remember the Maine* to 8, 8, 8, 8: performance satisfactory. *Martin's U. T. C.* 16.

BLOOMFIELD.—*OPERA HOUSE* (W. M. Moss, manager): Money to Burn 6: light business; performance fair. A *Wise Woman* 22.

PERU.—*OPERA HOUSE* (H. L. Miller, manager): Under the Dome 16. *Gideon and Wright's Minstrels* 20. *Murray and Mack* 22. *The Pages* 25-30.

MUNCIE.—*WYSON'S GRAND OPERA HOUSE* (H. R. Wyson, manager): *Uncle Josh Sprucey* opened the season 9 to full house.

MADISON.—*GRAND OPERA HOUSE* (C. M. Murphy, manager): A *Mixed Affair* 18. *Uncle Josh Sprucey* 21. A *Wise Woman* 23. A *Breezy Time* 30.

NEW CASTLE.—*ALCAZAR OPERA HOUSE* (B. F. Brown, manager): Under the Dome 4: large and pleased audience. *Other People's Money* Oct. 13.

FRANKFORT.—*COLUMBIA THEATRE* (J. O. Auer, manager): *Joshua Simpkins* 7 gave satisfaction to a good house. The *Pages* opened for a week 11 to 8, 8, 8, 8: co. gave satisfaction. At *Gay Coney Island* 21.

RICHMOND.—*PHILLIPS OPERA HOUSE* (James Dobbins, manager): Under the Dome 9 played a good house. Money to Burn 11: fair house.

WABASH.—*HARTER'S OPERA HOUSE* (Milton Harter, manager): *Dark*.

ROCKVILLE.—*OPERA HOUSE* (D. Strauss, manager): A *Wise Woman* 20.

IOWA.

BURLINGTON.—*GRAND OPERA HOUSE* (Chamberlin, Harrington and Co., managers): Season opened 12 with *Hotel Topsy Turvy*. A brilliant audience was in attendance and the play went with a burrah. Eddie Foy leads the cast and has a part that is admirably suited to him. He is ably assisted by Jone De Witt, Bertie Fowler, Philip Ripley, and other clever farceurs. The theatre itself was the star attraction on the opening night, as there had been a complete transformation of the auditorium since the close of last season. The dingy old theatre of the past is now a beautiful temple of amusement, with all the modern devices of seating, the latest and prettiest of draperies and decorations, a perfect and complete system of electric lighting, and everything, in fact, that goes to make a first-class modern theatre. Manager Chamberlin has wrought wonders and is proud as he has reason to be, of his home theatre. *Natural Gas* 13. *Two Married Men* 15. *ITEM:* Managers S. B. Harrington, of the *Peoria Grand*, and J. B. Henderson, of *Greene's Opera House*, Cedar Rapids, attended the opening of the Grand here.

SIoux CITY.—*GRAND OPERA HOUSE* (A. B. Beall, manager): *Jolly Old Chums* 8: packed house; seemed to give good satisfaction. For 11-16 (*Race and Carnival Week*): Manager Beall engaged Robert Deming, Reynolds and De Mar, Marie Wilber, Joe and Allie Kelley, Root, and the Kelley Trio, who opened 11 to big house. A *Milk White Flag* 13. *Richard and Pringle's Minstrels* 21. *ITEM:* *Carnival and Race Week* opened well and big crowds are expected. Many of the Omaha Midway features are already on the ground. *Buffalo Bill* will show twice 16.

DAVENPORT.—*BERTIS OPERA HOUSE* (Chamberlain, Kindt and Co., managers): *Holden Comedy* co. 3-9: performances merited the good patronage received. Repertoire included *La Belle Marie*, *The Ranch King*, and *A Woman of the World*. *Hotel Topsy Turvy* 10, with Eddie Foy in the title-role, drew well and pleased. *Andrews Opera* co. 15, 16. A *Romance of Coon Hollow* 17. *The Warmest Coon in Town* 18. *Mr. Plaster of Paris* 21. *Dear Old Charlie* 22. *The Glad Hand* 25. *West's Minstrels* 29.

WATERLOO.—*BROWN OPERA HOUSE* (C. F. Brown, manager): *The Merry Voyagers* 5-7: business fair. *Richard and Pringle's Minstrels* 8: big business; audience pleased. *Maloney's Wedding* 9: good house; good comedy. *Andrews Opera* co. 13 in *Cavalleria Rusticana* and *The Pirates of Penzance*. *ITEM:* Sprague and Warner are no longer connected with *The Merry Voyagers*. George Hamilton having purchased the attraction. Mr. Hamilton will put on *McSorley's Twins* soon.

DES MOINES.—*FOSTER'S OPERA HOUSE* (William Foster, manager): *Hotel Topsy Turvy*, with Eddie Foy as the leading attraction, filled the house and gave general satisfaction. *Dear Old Charlie* 23. *GRAND OPERA HOUSE* (William Foster, manager): *Metropolitan Opera* co. in *The Bohemian Girl*, *La Mascotte*, *Olivette*, and *The Mikado* to fair houses 4-9. *Natural Gas* 11-12. *ADDITONIAN*: *Merrill Bell Opera* co. 11-16. *MINNROT THEATRE* (J. F. Connolly, manager): *Dark*.

DUBUQUE.—*GRAND OPERA HOUSE* (William T. Roehl, manager): *Banda Roma* 9: excellent performance; poor house. *Jeanette Lewis Comedy* co. 11, 12: packed houses; satisfaction given. In Old Kentucky 20. *Dear Old Charlie* 21. *The Glad Hand* 22. *Uncle Josh Sprucey* 23. *Two Married Men* 27. *Scott's Minstrels* 28. *The Pay Train* 29.

OSKALOOSA.—*MAISON OPERA HOUSE* (E. M. Fritz, manager): *Joshua Simpkins* 12: small business. *Coon Hollow* 14. *Burdette U. T. C.* 16. *Town Topics* 18. *Two Married Men* 20. *Della Pringle* co. 24-30. Formal opening of house for season with *At Piney Ridge* Oct. 4. At *Gay Coney Island* 6. *The Merry Voyagers* 7. *Scott's Minstrels* 9.

DECORAH.—*GRAND OPERA HOUSE* (Weiser and B-w, managers): *Richard and Pringle's Minstrels* 6: good house; satisfaction given. *Thel Burnham*, piano recital, 27.

CENTERVILLE.—*ARMORY OPERA HOUSE* (G. W. Needles and Co., managers): *St. George Hussey* in *Mrs. B. O'Shanghnessy* 6: fair co.; fair business. *Christy and Richardson Dramatic* co. 25-31.

COUNCIL BLUFFS.—*DORNEY THEATRE* (James Harrington, manager): A *Romance of Coon Hollow* 10: fair business; satisfactory performance. Over the Sea 17. A *Milk White Flag* 19.

MASON CITY.—*PARKER'S OPERA HOUSE* (A. T. Parker, manager): *Merrill Bell Opera* co. 9 in *Paul Jones* to fair house; well received.

KEOKUK.—*OPERA HOUSE* (Chamberlin, Harrington and Co., managers): Season will open 13 with *Two Married Men*. *Natural Gas* 14.

RED OAK.—*EVANS THEATRE* (Frank Hathaway, manager): A *Romance of Coon Hollow* 11: good business; satisfaction given. *Town Topics* 22.

MARSHALLTOWN.—*ODEON THEATRE* (Ike C. Speers, manager): *Joshua Simpkins* 13. *Coon Hollow* 15. *Two Married Men* 22.

McGREGOR.—*THE BERGMAN* (Edward Bergman, manager): *Noble Theatre* co. 18, 19.

SIBLEY.—*OPERA HOUSE* (H. L. Emmert, manager): *Laladie's Faust* 6: good business; good performance. *St. Perkins* 10.

GLENWOOD.—*NEW GLENWOOD THEATRE* (C. G. Hanson, manager): *Gilhooley's Reception* 22. A *Turkish Bath* 29.

CHARLES CITY.—*HILDRETH OPERA HOUSE* (C. H. Shaw, manager): Season will open with *Angell's Comedians* 11-16.

KANSAS.

TOPEKA.—*CRAWFORD'S OPERA HOUSE* (O. T. Crawford, local manager): *James B. Mackie*, *Louise Sanford*, and a capable co. gave us *Grimes' Cellar Door* 4, drawing two fair houses, in spite of the heat and the strong counter attractions of *Labour Day*. The play does not differ materially from previous versions, and the cast was in the main a good one. The most pleasing of the specialties were by Mr. Mackie and Mrs. Sanford, the *Payton Sisters*, *Wesley Mantell* and *Charles Boyd*, and *Helen Hargraves*. *Side Tracked* 18. THOMAS R. HYATT.

HORTON.—*HIGH STREET OPERA HOUSE* (Bailey and Fox, managers): *The Marguerite Wagner Comedy* co. played here three nights of the week 4-9; the rest of the week they did not play on account of poor patronage. It is a very good co., but it did not draw because there are too many street fairs, festivals, and county fairs being held around Horton. Plays presented: *The Banker's Daughter*, *The Rough Diamond*, *Hearts of Oak*, and *Michael Stragoff*. *John Dillon* 20. *The Players* Oct. 6, 7. For a *Million* 18.

PARSONS.—*EDWARDS OPERA HOUSE* (Howard Graves, manager): *Limbo Buzs* Concert co. 8: good performance; small audience. *Grimes' Cellar Door* 9 delighted a big audience. For a *Million* 12. *Cine-matograph* 16. *Local* minstrels 22. *The Bells* Con-

cert co. Oct. 2. *John Dillon* 9. *ITEM:* The house has been refurnished throughout, the scenery is all new, and a handsome new drop curtain has been put in. The stage has been widened 4 feet.

OTTAWA.—*BOHRBAUGH THEATRE* (G. F. Kaiser, manager): *Grimes' Cellar Door* 8: fair business; performance unsatisfactory. *Frank E. Long* co. 18-23.

HOLTON.—*HARMON'S OPERA HOUSE* (J. H. Jarvis, manager): *Marguerite Wagner* co. opened 11 in *The Banker's Daughter* and turned them away. *Michael Stragoff* 12.

EMPORIA.—*WHITLEY OPERA HOUSE* (H. C. Whitely, manager): *Grimes' Cellar Door* 6: fair house; performance poor. *Morey Stock* co. 18-23. *John Dillon* Oct. 2.

JUNCTION CITY.—*OPERA HOUSE* (T. W. Dora, manager): *Side Tracked* 21.

SALINA.—*OPERA HOUSE* (W. P. Pierce, manager): *Frank E. Long* co. 25-31.

KENTUCKY.

PADUCAH.—*MORTON'S OPERA HOUSE* (Fletcher Terrell, manager): *Remember the Maine* 7: poor house; torrid weather. *Richards*, *Pringle*, *Busco* and *Holland's Minstrels* 8: good business; audience pleased. A *Man of Mystery* 13. *LA BELLE PARK*: The stock co. gave *The Lost Paradise* to good attendance 9.

DANVILLE.—*OPERA HOUSE* (C. T. Veach, manager): *Barlow Brothers' Minstrels* 4: big house; performance fair. *Southern Cake Walkers* 8, 9: fair house; good attraction. *U. T. C.* 28.

OWENSBORO.—*NEW TEMPLE THEATRE* (Pedley and Birch, managers): Season opened 11 with *A Man of Mystery*: house good, notwithstanding counter attractions; co. above the average.

PARIS.—*GRAND OPERA HOUSE* (S. E. Borland, manager): *Wedmann's Comedians* 11-16 failed to get here on account of leading woman being ill with typhoid fever at Elizabethtown.

HENDERSON.—*OPERA HOUSE* (Leon L. Levi, manager): Season opened with *A Man of Mystery* 12: good house; performance fair. *Lost in New York* 25.

RICHMOND.—*WHITE-BUSH OPERA HOUSE* (White and Bush, managers): *A Jay from Jayville* Oct. 3. A *Breezy Time* 4.

SHERESSET.—*GEN OPERA HOUSE* (E. L. Ogden, manager): *Al G. Fields' Minstrels* 7: packed house; performance good.

LOUISIANA.

LAKE CHARLES.—*OPERA HOUSE* (H. B. Milligan, manager): *Have You Seen Smith* did not appear 9 on account of quarantine. Season will open as soon as quarantine is raised.

MAINE.

PORTLAND.—*JEFFERSON THEATRE* (Pay Brothers and Hosford, managers): *The Shubert Stock* co. opened its second week 11 with *Trilby*, to be followed 14 by *Christopher, Jr.*: co. has made an excellent impression and is drawing well. *PORTLAND THEATRE*: M. J. Garrity, manager: *The Manhattan Stock* co. 11-14, presenting *The Boy Avenger*, *A Modern Hero*, *Down the Slope*, and *Guilty Without Crime* to large houses. *Blue Jeans* 15, 16. *Robinson Opera* co. 18-23. *ITEM:* J. W. Gorman's *Comedians* 11-16 closed the most successful season in the history of *Riverton Park*. *Three Little Lambs* are booked for the *Jefferson Theatre* Oct. 14-17. Professor W. R. Chapman's *Maine Musical Festival*, including *Mimes*, *Semirich* and *Burmester* and other great artists, will be given here Oct. 24. *Louise Stevens*, leading woman of the *Manhattan Stock* co., was taken suddenly ill 12 and was unable to appear at the *Portland Theatre*. *Harry Allen*, of this city, has joined the *Shubert Stock* co. now playing at *Jefferson Theatre*. Mr. and Mrs. Bartley McCullum left here for New York 11. Mr. McCullum will join "Way Down East." Mrs. McCullum is a non-professional. *The Barrows Stock* co. left for New York 11.

EASTPORT.—*MEMORIAL OPERA HOUSE* (Wilbur A. Shea, manager): *The Sunshine of Paradise Alley* 7: crowded house; performance unsatisfactory. *Morrison Comedy* co. opened for a week 11 in *Foggy Ferry*: big business; satisfaction given. *Culhane, Chase* and *Weston's Minstrels* 22, 23. *Robinson Opera* co. Oct. 27.

BIDDEFORD.—*CITY OPERA HOUSE* (K. W. Sutherland, manager): E. V. Phelan *Stock* co. 11-18: business big; performances good. Plays presented: *Held by the Enemy*, *A Marriage of Convenience*, *As in a Looking Glass*, *Lady Audley's Secret*, and *Forgotten*. *Blue Jeans* 18. *Jessie Harcourt* co. 25-30. *The Christian* Oct. 6.

BELFAST.—*OPERA HOUSE* (F. E. Cottrell, manager): *Culhane, Chase* and *Weston's Minstrels* 12: good business. A *Temperance Town* 23. *ITEM:* *Daisy Kimball*, of Oakland, Cal., gave a very enjoyable reading of the dramatized version of the Bible story of *Job* 11 at the Universalist Church.

CAMDEN.—*OPERA HOUSE* (W. R. Gill, manager): *Culhane, Chase* and *Weston's Minstrels* 13: packed house; excellent performance. Features were *St. Felix Sisters*, the *De Elmar Trio*, and *W. H. Chase*. *Other People's Money* 30.

BANDOR.—*OPERA HOUSE* (F. A. Owen, manager): *George W. Wilson Comedy* co. opened for a week to 8, 8, 8, 8. Mr. Wilson is a great favorite here and is supported by a fine co.

LEWISTON.—*MISTY HALL* (Charles Borbury, manager): E. V. Phelan *Stock* co. closed their second week's engagement 9: large business. *The Sunshine of Paradise Alley* 15, 16. *George W. Wilson* co. 18-23. A *Temperance Town* (Elks' benefit) 30.

ROCKLAND.—*FAREWELL OPERA HOUSE* (R. H. Cro

first-class performance. Sawtelle Dramatic co. 18-21.

MICHIGAN.

PORT HURON.—GRAND OPERA HOUSE (L. T. Bennett, manager): Season opened Aug. 28 with Uncle Sam's Goodbye. Performance good; house well filled. The play was presented for the first time on any stage in 12. The play is a comedy drama written by Joseph Lehardt. It is well told and interesting. The prison scene in the third act is very strong. The co. is a good one. The waits between acts were too long owing to the complicated scenery. Mr. Lehardt came before the curtain and explained the difficulty, and announced that the fourth act would have to be omitted, and this caused the audience to lose the thread of the play. With the production properly staged and everything in working order, the play would be a success.

GRAND RAPIDS.—GRAND OPERA HOUSE (M. J. Bennett, manager): Season opened Aug. 28 with Uncle Sam's Goodbye. Performance good; house well filled. The play was presented for the first time on any stage in 12. The play is a comedy drama written by Joseph Lehardt. It is well told and interesting. The prison scene in the third act is very strong. The co. is a good one. The waits between acts were too long owing to the complicated scenery. Mr. Lehardt came before the curtain and explained the difficulty, and announced that the fourth act would have to be omitted, and this caused the audience to lose the thread of the play. With the production properly staged and everything in working order, the play would be a success.

YPSILANTI.—GRAND OPERA HOUSE (Quirk and Galt, managers): Harry Glazier in The Three Musketeers to fair business. The performance was Mr. Glazier's initial appearance as D'Artagnan. His conception of the part was an artistic one and the performance went smoothly. The scenery and costumes are all new and handsome. Hearts of the Blue Ridge 14. St. Plunkard 21. Murray and Mack 25.

ADRIAN.—NEW CROWELL OPERA HOUSE (C. D. Hardy, manager): A Breezy Time 9; crowded house; satisfaction given. Stetson's U. T. C. 11; S. R. O.; audience pleased. Devil's Auction 21. Item: Hall and Long's moving pictures opened for a week 11, under canvas, to good business.

BAY CITY.—WOOD'S OPERA HOUSE (Fred P. Walters, manager): The Davidson Stock co. closed a week's engagement, having broken the record of the local theatre. The co. gave satisfaction and played to S. R. O. nightly. On the Stroke of Twelve 12. Wilbur Opera co. 14-16.

FLINT.—STONE'S OPERA HOUSE (D. T. Stone, manager): Wilbur Opera co., with Marion Manola. 4-8 to S. R. O. Repertoire: La Mascotte, Fra Diavolo, The Bohemian Girl, The Black Hussar, Boccaccio, and The Vagabonds. U. T. C. 13. On the Stroke of Twelve 15.

COLDWATER.—TIBBITS' OPERA HOUSE (John T. Jackson, manager): Bryan's Comedians 4-8; good business. Darkest Russia changed from 14 to 20. Murray and Mack 18 canceled. Robert B. Mantell 25. Porter J. White's Faust Oct. 2.

LANSING.—BAIRD'S OPERA HOUSE (James J. Baird, manager): Darkest Russia drew good house 15; performance good. Banda Rosa deserved far better patronage 18, being the best concert band ever heard here. Devil's Auction 21.

OWASSO.—SALISBURY'S OPERA HOUSE (C. E. Salisbury, manager): Hearts of the Blue Ridge 9 played a good house. Davis and Busby's U. T. C. 12 to a fair house; inferior co. A Royal Prisoner 19. My Friend from India 22.

JACKSON.—ATHEANUM (H. J. Porter, manager): Martin's U. T. C. 6; good business. The Three Musketeers 8, with Harry P. Glazier in the stellar role, to fair house; satisfaction given. Huntley-Jackson co. opened for a week 11 to capacity.

KALAMAZOO.—ACADEMY OF MUSIC (B. A. Bush, manager): Season will open 15 with A Stranger in New York. St. Plunkard 18. Stetson's U. T. C. 18. Murray and Mack 19.

SAULT STE. MARIE.—SOO OPERA HOUSE (Harry Booker, manager): Under the Dome to good business 7; audience pleased. Al. Harris' My Friend from India 25. Adair Jerusha 28.

MUSKOGEE.—OPERA HOUSE (Cayser and McGraft, managers): Davis and Busby's U. T. C. 9 played good business. St. Plunkard 12; S. R. O.; best of satisfaction. Shantytown 21. Vitaseco 25.

CHARLOTTE.—THOMAS OPERA HOUSE (Baughman and Slater, managers): Darkest Russia 13; excellent co.; small house. Murray and Mack 21.

MINNESOTA.

FAIRBAULT.—GRAND OPERA HOUSE (C. E. White, manager): Andrews Opera co. opened the season 11 in Cavalleria Rusticana and The Pirates of Penzance; house crowded; audience delighted. Myrtle French, the leading woman, was called out again and again. ARMY HALL (J. J. Gita, manager): Merrie Bell Opera co. opened this new theatre 7 to a good house; audience pleased.

WASECA.—WARD'S OPERA HOUSE (E. W. Ward, manager): Mildred Vincent Stock co. 11-16. Maloney's Wedding 18. Bradley's Vaudeville co. 25. Under the Dome Oct. 9. Mr. Plunkard of Paris 13. WASECA OPERA HOUSE (A. D. Goodman, manager): Dark.

PIPESTONE.—FERRIS GRAND (A. D. Ferris, manager): St. Perkins 2 to fair house. The Jolly Voyagers 11 failed to appear. Karl Steers co. 14-16. Item: The Ashton Opera House has been closed and the building will be used for offices.

CROOKSTON.—GRAND OPERA HOUSE (Kirsch and Crookston, managers): A Breech of Promise 8; small house; excellent co. and entertainment. The Heart of Chicago 15. Von Yonson 22. The Countess 400 28.

LUVERNE.—OPERA HOUSE (Laughans and Campbell, managers): Wood and Ward in Two Merry Tramps 11; fair audience; performance good. Richards and Pringle's Minstrels 16. St. Perkins 19.

WINONA.—OPERA HOUSE (O. F. Burlingame, manager): Banda Rosa 8; big business; fine programmes. Mr. Plunkard of Paris 11. Mathews and Buiger 12. Scott's Minstrels 18.

ST. CLOUD.—DAVIDSON OPERA HOUSE (E. T. Davidson, manager): The Heart of Chicago 8; poor house; performance fair. Gorton's Minstrels 13. Vitaseco 14-16.

ST. PETER.—OPERA HOUSE (H. J. Ludcke, Jr., manager): Maloney's Wedding 19. Vincent Stock co. 4-9 to poor business; co. closed here.

AUSTIN.—OPERA HOUSE (C. H. Davidson, manager): Merrie Bell Opera co. 8 in Boccaccio to good house; co. very good. Maloney's Wedding 15.

MISSOURI.

ST. JOSEPH.—TOOTLE THEATRE (C. U. Philley, manager): Hotel Topsy Turvy 5-8 to good business. Cast is headed by Eddie Foy and Josie De Witt, assisted by a first class co. Dear Old Charley 18. LUCY THEATRE (C. U. Philley, manager): Natural Gas 3-6; large houses. A Romance of Coon Hollow 7, 8 to packed houses. Fogg's Ferty 9 to fair house. A Milk White Flag 10-12. Side Tracked 13, 16.

LOUISIANA.—PARK'S OPERA HOUSE (Drusey Parks, manager): Clara Mathes Repertoire co. opened for a week 11; house crowded. BURNETT OPERA HOUSE (Max Mitchell, manager): Dark. Item: Manager Drusey Parks has remodeled the Opera House at heavy expense. Cox Brothers of New Orleans have painted new scenery. The house is now one of the prettiest in this section.

FULTON.—GRAND OPERA HOUSE (Bolton and Randolph, managers): Mahara's Minstrels 7; medium business. Bailey's Specialty co. 19. Myra Collins Comedy co. 25-30.

MEXICO.—FERRIS GRAND (Hutton and Cledwin, managers): Mahara's Minstrels opened 6 to pleased house. Side Tracked 11; fair house; performance satisfactory.

RICH HILL.—SANDERSON OPERA HOUSE (D. B. Hickey, manager): Mahara's Minstrels 15. Item: Johnny Doyle, of the Bittner Theatre co., has been visiting his parents here.

CARTHAGE.—GRAND OPERA HOUSE (Loyan and Hamilton, managers): G. E. Tucke co. in For a Million 8; small house; poor performance. Spooner Dramatic co. 11-16.

HANNIBAL.—PARK THEATRE (J. B. Price, manager): Coon Hollow to poor business, account extreme

heat. 5. Two Married Men 11. Ewing-Taylor co. 12-17.

MISSISSIPPI.

NATCHEZ.—TEMPLE OPERA HOUSE (Clark and Gardner, managers): Season will open 18-23 with Chapman Warren co. How Smith Met Jones 20. Remember the Maine Oct. 13. Field's Minstrels 20.

MERIDIAN.—GRAND OPERA HOUSE (L. Rothenberg, manager): Season will open 23 with The Telephone Girl.

MONTANA.

BUTTE.—GRAND OPERA HOUSE (G. O. McFarland, manager): Boston Lyric Opera co. 14 to crowded houses, presenting Idd Pasha, Cavalleria Rusticana, La Boheme, The Bohemian Girl, Il Trovatore, The Princess of Trebizond, Maritana, and The Musketeers. Lovette Rockwell, Josephine Stanton, and George Kunkel deserve special mention.

ANACONDA.—THEATRE MARGARET (Park and McFarland, managers): Vanity Fair 9; fair audience; poor performance. A Breech of Promise 18. A Breezy Time 21. A Black Sheep 27. The Heart of Chicago 28. Von Yonson 30.

BILLINGS.—OPERA HOUSE (A. L. Babcock, manager): Vanity Fair 4; small audience. A Breezy Time 9; poor business. Bittner Theatre co. 11-16.

HELENA.—MINE'S OPERA HOUSE (E. T. Wilson, manager): Vanity Fair 13. A Breezy Time 18-19. Clara Thropp 20. Von Yonson 29.

NEBRASKA.

NEBRASKA CITY.—THE OVERLAND (Carl Morton, manager): The Woodward Stock co. No. 2 & 9 in Deception and Pink Dominoes; good business; pleased audiences. A Milk White Flag 14. A Bachelor's Honeymoon 21.

FAIRBURY.—OPERA HOUSE (Simkins and Gregory, managers): Alta Haywood co. 15. STEELE'S OPERA HOUSE (A. V. Pesse, manager): Will open with Fond-Berlin co. 11-16.

NORTH PLATTE.—LLOYD'S OPERA HOUSE (Warren Lloyd, manager): Brown's in Town 8; good house; delighted audience. Item: Bark's Pavilion U. T. C. will appear here 16.

GRAND ISLAND.—BARTSCH'S OPERA HOUSE (H. J. Bartsch, manager): Brown's in Town 7; large and pleased audience. Alta Haywood 21.

KEARNEY.—OPERA HOUSE (R. L. Napper, manager): Richmond Dramatic co. 25-31.

NEW HAMPSHIRE.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, manager): Waite's Stock co. finished week 9 to big business; satisfaction given. Right Belle 11 played a large house. The Turtle 13. Kellar 21.

PARK THEATRE (Ormsby A. Court, manager): Peck's Bad Boy 7-9 to good houses. Robinson's Comic Opera 11-16 opened to good business. Repertoire: Fra Diavolo, The Chimes of Normandy, La Mascotte, Giorio-Giorio, The Mikado, The Bohemian Girl, Olivette, and Pinafore. Kidnapped in New York 18-20.

PORTSMOUTH.—MUSIC HALL (F. W. Hartford, manager): Maud Isabel Entwistle 7 presented one act of Kathleen Mavourneen. The Lady of Lyons, London Assurance, and Saved to a large and fashionable audience; performance well received. Peck's Bad Boy pleased a topheavy house 11. Empire Stock co. 18-23.

CONCORD.—WHITE'S OPERA HOUSE (B. C. White, manager): Eight Bells 13; fair house. The Turtle 18. Item: New scenery has been painted for the Opera House by Robert B. MacAndrew. The veteran ticket seller, F. P. Mac, remains on duty, as does David J. Adams, stage manager.

LACONIA.—MOULTON OPERA HOUSE (I. M. Cottrell, manager): Eight Bells 11; good performance and house. Howe's moving pictures 25. The Good Mr. Best 26. A Temperance Town Oct. 2. Folson Opera House (W. R. Lowe, manager): Dark.

BERLIN.—CLEMENT OPERA HOUSE (F. M. Clement, manager): Season opened with A Grip of Steel 6; house filled; performance good. Guy Brothers' Minstrels to fair house 12; programme excellent. The Sunshine of Paradise Alley 21. A Temperance Town 29. Other People's Money Oct. 4.

DOVER.—CITY OPERA HOUSE (George H. Demerit, manager): Eight Bells opened the season at this house 11; large audience.

NASHUA.—THEATRE (A. H. Davis, manager): Eight Bells gave a good performance to fair house 8. The Turtle 16. Peck's Bad Boy 18.

CLAREMONT.—OPERA HOUSE (H. T. Eaton, manager): The Sunshine of Paradise Alley Oct. 2. A Contented Woman 5.

NEW JERSEY.

ELIZABETH.—JACOBS' THEATRE (George H. Jacobs, manager): The Mysterious Mr. Bugle 9; large business; excellent performance. The Merry Makers 11-16 opened to large business, presenting Miss Rosa, The Sultan's Daughter, The Plunger, The Bachelor's Housekeeper, East Lynne, Faust, and A Mismatched Match. Way Down East 20. The King of the Opium Ring 21. Stetson's U. T. C. 23. Kelly's Kids 25. LYCUM THEATRE (William M. Drake, manager): Daniel Boone 9; light business; poor performance. Lost in New York 11; fair business; performance excellent. Next Door 16. The Sporting Duchess 23. An Easy Mark 25. My Irwin 26. A Lion's Heart 27. Lyric Stock co. Oct. 27. The Highwayman 10. Item: Walker and De Wolf, managers of The Mysterious Mr. Bugle, received a handsome floral horseshoe during the performance at Jacobs'.

TRENTON.—TAYLOR OPERA HOUSE (A. H. Simmonds, manager): A Day and a Night 9; excellent house; performance satisfactory. Skipped by the Light of the Moon 11 to light business; performance was only a rehearsal and not a very good one at that. The Dairy Farm, Eleanor Merzon's romance of Sleepy Hollow was presented 13 to fair business. The story is a very pretty one, well told, and well acted. James R. Waite's co. 18-23. May Irwin 25 (beginning of the Inter-State Fair Week). The King of the Opium Ring 26. Way Down East 27, 28. U. T. C. 29, 30. The Irish Alderman Oct. 2. The Air Ship 4.

PATERSON.—EDEN THEATRE (H. E. Toovey, manager): Sawtelle Dramatic co. in Little Miss Military. Across the Continent. May Blossom. A Wife's Victory, and The Midnight Flood 11-16 to good business; co. pleased. A Husband on Salary 18-21. OPERA HOUSE (John J. Goetichus, manager): Waite's Comedy co. in The Kidnappers. A Duel on Wall Street. The Diamond Robbery. A Brother's Sacrifice. A Husband on Salary. Worth a Million, and The Lightning Rod Man 11-16 to good houses; co. capable. Next Door 18-20. Way Down East 21-23. Item: William C. Andrews, of this city, has signed with Otis Skinner.

HOBOKEN.—LYRIC THEATRE (H. P. Soulier, manager): Kidnapped in New York 7-10 played a very successful engagement. An excellent co. supported Mr. Gilmore, who played the principal character well. On the Wabash was well received by fair houses 10-13; strong co. The King of the Opium Ring 14-16. The Cherry Pickers 17-20. A Lion's Heart 21-24. When London Sleeps 25-27.

RED BANK.—OPERA HOUSE (C. E. Nieman, manager): Rice's Comedians 4-9 to S. R. O. in Eagle's Nest, The Phoenix, Dollars and Sense, The Heart of Russia, A Fool and His Money, and The Counterfeiters; excellent co. Morrison's Faust 12; S. R. O.; cast and scenic effects fine. Next Door 15. Lincoln Brothers' Vaudeville co. 31. The King of the Opium Ring 23.

BRIDGE TON.—MOORE'S OPERA HOUSE (W. J. Moore, manager): Stetson's U. T. C. 11; S. R. O.; receipts, \$500; every one pleased. Next Door 13; S. R. O.; receipts, over \$500; performance pleasing. Daniel Boone 19. Lincoln Brothers' Vaudeville co. 22. Sawtelle Dramatic co. 23-30.

LAKEWOOD.—ACADEMY OF MUSIC (J. B. Dickinson, manager): The Best Thing will open its season here 18. Lincoln Brothers' Vaudeville co. 19. Regular season will open with Maloney's Irish Visitors Oct. 5. Along the Kennebec 13.

BOONTON.—HARRIS LYCUM (Harris Brothers, managers): Dainty Duchess co. 9; big business;

first-class performance. Sawtelle Dramatic co. 18-21.

ORANGE.—COLUMBUS THEATRE (John T. Platt, manager): Daniel Sully in O'Brien the Contractor kept a fair-sized house in the best of humor 9.

NEW MEXICO.

LAS VEGAS.—DUNCAN OPERA HOUSE (B. C. Pittenger, manager): The Bithens 25-30. Grimes' Cellular Door Oct. 4.

NEW YORK.

SYRACUSE.—WINTING OPERA HOUSE (M. Reilness, John L. Kerr, manager): Jacob Litt's co. came here on a special train 18 and presented The Ghetto to a large and delighted audience. Joseph Heworth, Emmet Corrigan, Sidney Herbert, and Grace Filkins made strong individual hits. The play is strong and the scenery beautiful. The Bostonians 13, 16. Jefferson De Angellis 19. Rose Melville 20, 21. Otis Harlan 22, 23. BASTARD THEATRE (Sam S. Shubert, manager): Two Little Vagrants 7-9; good performance; fair business. A Contented Woman was well done 11-13 and drew good houses. Brown's in Town 14-16. The White Slave 15-17. The Queen of Chinatown 18-21. DUNCAN'S THEATRE (A. A. Graf, manager): Burly and Season's Bowery Burlesquers pleased good-sized audiences 7-9. James J. Morton and the Review Comedy Four scored. A Hot Time in Dixie, featuring Mr. and Mrs. Tom McIntosh, 11-13. The usual room show, which drew fairly, in Greater New York 14-16. All Abroad 21-23.

ELMHURST.—LYCUM THEATRE (M. Reilness, manager): Two Little Vagrants 11; fair house. Mildred Holland deserves mention. Vance Comedy co. 12-14 in The Little Rebel, Arabian Nights, The Queen of the Circus, The Hidden Hand, The Limited Mail, and Patent Applied For; large business. Beatrice was well received. Pudd'nhead Wilson 15. Murray and Mack 16. Chester De Vonde co. 18-21. GLOBE THEATRE (E. L. Johnson, manager): Season 11-16; large business. A Hot Time in Dixie 18-20. Item: The Williams Stock co. is organizing here. Two well-known managers have submitted offers for Helena, a new play by Mollie Beers Weyman, of Washington, D. C., which has been copyrighted, as noted in THE MIRROR last week. It will doubtless be brought out early in the winter. Lawrence J. Anhalt has been appointed press agent of the Lyceum. He is a newspaper man of ability. Jennie Easton is at her home in this city. E. W. Krackowizer was here 12.

ALBANY.—EMPIRE THEATRE (Adolph Gerber, manager): At the White Horse Tavern 12 drew a large house. The co. included Frederick Bond, David Elmer, Louise Alton, Eva Vincent, Adelaide Keim, Miriam Nesbitt, and Anne Sutherland, all of whom were members of the Bond Stock co. and were received with great applause. The Bostonians sang Rob Roy 13. Jefferson De Angellis 18. Otis Harlan 19. Hi Henry's Minstrels 20, 21. Sis Hopkins 22, 23. BARMANUS LYCUM (H. R. Jacobs, manager): A Bunch of Keys 7-9 played large houses. La Motte and Sowerby's Brown's in Town broke the records for attendance 11-13, and a funnier show rarely has been seen here. Those responsible for this fun were Lew H. Newcomb, F. G. Hearn, F. L. Hope, Clayton Kennedy, W. C. West, Sarah G. Good, Edith Terry, Edythe Well, and Lillian Stillman. Lost in New York 14-16. Sowing the Wind 18-20.

ROCHESTER.—BAKER THEATRE (Shubert Brothers, lessees; J. J. Shubert, resident manager): A Female Drummer attracted large audiences 11-13. Johnstone Bennett, Nellie O'Neill, and Harry Ladell shared the honors. Belle Archer appeared in A Contented Woman 14-16; business excellent. Brown's in Town 18-21. The White Slave 21-23. EMPIRE THEATRE (Henry C. Jacobs, manager): The Quindron Fun Makers played good attendance 11-13. Tom McIntosh's A Hot Time in Dixie co. was warmly received by large house 14-16. In Greater New York 18-20. LYCUM THEATRE (A. E. Wolff, manager): Rose Melville and a good co. appeared in Sis Hopkins before a big house 14. The Bostonians 19, 20. Banda Rosa 22.

SCHENECTADY.—VAN CUYLER OPERA HOUSE (C. H. Benedict, manager): Sis Hopkins had its first production here 8 with Rose Melville as the star, before a large audience. The play is styled a pastoral comedy, but should be called a melodramatic farce comedy with vaudeville features. Miss Melville does some clever character acting as Sis Hopkins. It was handsomely mounted and a large and competent co. did the best they could with it. The Bostonians sang The Serenade 12. The Little Minister 13. Human Hearts 14. A Hot Old Time 15, 16. Hearts of Oak 19. My Innocent Boy 20. Because She Loved Him So 22. Through the Breakers 23. The Prodigal Father 25. The Runaway Girl 27. Jefferson Comedy co. 28.

YONKERS.—MUSIC HALL (W. J. Bright, manager): Jefferson De Angellis in The Jolly Musketeer 9; crowded house; excellent performance. Mr. De Angellis, Hubert Wilke, and Maude and Hilda Hollins are residents of Yonkers and they received enthusiastic receptions. Mr. De Angellis and some of the co. were entertained at the City Club after the performance. Julian Edwards, composer of The Jolly Musketeer and also a Yonkersite, was in the director's chair. A Hot Old Time 11; large house; audience pleased. Two Jolly Rovers 14, with John T. Leonard, late of Gilmore and Leonard; fair house; bright specialties. Because She Loved Him So 16. Way Down East 18. Next Door 21. Kelly's Kids 23.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. B. Sweet, manager): Kellar entertained and mystified a good-sized audience 7 in his usual past style. The Milton Aborn Opera co. opened for a week 11, presenting Pinafore and Cavalleria Rusticana to a large and enthusiastic audience. Milton Aborn, Payne Clark, J. K. Murray, Clara Lane, and Edith Bradford are supported by a fine chorus. The Bohemian Girl and Il Trovatore 12 and Carmen 13 gave the best of satisfaction to good houses. Otis Harlan in My Innocent Boy 18. Because She Loved Him So 30. Next Door 23. Hi Henry's Minstrels 27. Way Down East 29, 30. Item: Mr. and Mrs. Louis James were in town 11 visiting Mrs. James' mother.

NIAGARA FALLS.—INTERNATIONAL THEATRE (John Laughlin, manager): This handsome new theatre opened to S. R. O. 9 with Rose Melville in Sis Hopkins. Miss Melville made a decided hit and the play was well received. The theatre is one of the handsomest in the State. A Stranger in New York 12 to capacity; audience pleased. Hi Henry's Minstrels 14; S. R. O.; audience delighted. Dan Godfrey's Band 18. Item: The International Theatre has exceptionally a good beginning, the three performers having had packed houses. Mr. Collins will look after Manager Laughlin's interests here.

SARATOGA SPRINGS.—THEATRE SARATOGA (Sherlock Sisters, managers): Kellar 9 to a house full of delighted patrons. Alma Chester co. 11-16 to S. R. O. nightly. Plays presented first half of week: Slaves of Gold, Dangers of a Great City, The Great Northwest, and The Wages of Sin. Miss Chester is very versatile, and the co. is the best she has ever had. Hearts of Oak 18. Because She Loved Him So 21. The Knockdowners 23. Maude Hillman co. 25-30. BROADWAY THEATRE (George L. Corliss, manager): The Real Widow Brown 28.

BINGHAMTON.—STONE OPERA HOUSE (J. P. E. Clark, manager): Elmer E. Vance Comedy co. in The Limited Mail, The Queen of the Circus, and Arabian Nights pleased good houses 7-9. Two Little Vagrants gave satisfaction to a large audience 12. A Bunch of Keys 15. What Happened to Jones 16. The Spooners 18-21. BLOU THEATRE (P. M. Cooley, manager): In Greater New York had good attendance 11-13; satisfaction given. Majestic Burlesquers 14-16. The Cracker Jacks 18-20.

ONEONTA.—NEW THEATRE (George B. Baird, manager): Kennedy Players opened for a week 11, presenting Teddy Maguire the Irish Duke; best of satisfaction; S. R. O. Human Hearts 21. The Irish Alderman 30. PEOPLE'S OPERA HOUSE (Leventhal and Hotelling, managers): This house, formerly the Metropolitan Theatre, opened 13 with the Falkner Entertainers in vaudeville; fair entertainments; poor business. Gordon's Minstrels 20.

AMSTERDAM.—OPERA HOUSE (George McClunpha, manager): Brown's in Town 9; enjoyable performance; fair house. Finnigan's Ball 11; topheavy house; very creditable performance. The Little Minister 14. Hi Henry's Minstrels 19. Hearts of Oak 21. Duffy's Jubilee 22. Because She Loved Him So 23. Yale Brothers' co. 28. Lewis Morrison 30. Next Door 31.

HUDSON.—OPERA HOUSE: All Abroad 9; good house; poor performance. Harrison J. Wolfe in The

Coriscan Brothers 11 to a poor house; fine performance. Mr. Wolfe is an actor of much ability. Daniel Sully in O'Brien the Contractor 18; first-class entertainment; fair house. The Real Widow Brown 23. The Turtle 27. Next Door 28. Gilmore's Band Oct. 4. Mabel Florence in Faith 7.

PEEKSKILL.—DEWEY OPERA HOUSE (F. S. Cunningham, manager): Daniel Sully in O'Brien the Contractor 11; large and demonstrative audience. Harrison J. Wolfe in Hamlet 14 deserved a larger audience, but could not have had a more appreciative one. Because She Loved Him So 18. Kelly's Kids 22. Lewis Morrison 23. Gay Maskers 30.

UTICA.—OPERA HOUSE (Sam S. Shubert, manager): A Contented Woman drew a large audience 7. The Great Northwest entertained large audiences 8, 9. Finnigan's Ball 12; S. R. O.; enjoyable performance. The Queen of Chinatown 20. Otis Harlan 21. On the Wabash 22, 23. Item: David L. Dorr spent a few days at his home in this city last week.

FULTON.—STEPHENS OPERA HOUSE (Wallace, Gilmore and Quirk, managers): Kingsford's Band opened this remodeled house 1 to large audience. Lee and Williams Stock co. 11-16 (Fair Week) opened to packed house. Human Hearts 19. The Sleeping City 23. A Man of Affairs 27. In Greater New York 28.

FISHKILL-ON-HUDSON.—ACADEMY OF MUSIC (Clark and Peattie managers): All Abroad co. 8; poor performance; big house. Harrison J. Wolfe plays to good houses 12, 13 and gave very best of satisfaction in Hamlet and The Coriscan Brothers. Hartman and Rainey co. 25-30. Gilmore's Band Oct. 2.

CORTLAND.—OPERA HOUSE (Wallace and Gilmore, managers): A Contented Woman 8; best of satisfaction; good house. Human Hearts 20. Burrill Comedy co. 21-23. Item: Will Chamberlain has joined the Maude Hillman co. and Will Dillon has rejoined same co.

NEWBURGH.—ACADEMY OF MUSIC (F. M. Taylor, manager): The Great Northwest 7; good house; fair performance. At the White Horse Tavern 11. A Hot Old Time 13; well received by large audience. Milton Aborn Opera co. 18-20. Way Down East 25. Louis Morrison 27. The Turtle 28.

GENEVA.—SMITH OPERA HOUSE (F. K. Hardison, manager): A Trip to Chinatown 8; good performance; good business. The Finish of Mr. Fresh 14. Rose Melville 18. Hi Henry's Minstrels 19. Human Hearts 22. Because She Loved Him So 24. Shore Acres 27. The Stowaway 30.

ROME.—WASHINGTON STREET OPERA HOUSE (L. J. Batley, manager): A Contented Woman 8 opened the local season to full house; fine performance. Finnigan's Ball 13; fine house; satisfactory entertainment. On the Wabash 22. The Stowaway 27. The Irish Alderman 28. Jefferson Comedy co. 30.

LOCKPORT.—HODGE OPERA HOUSE (William B. Leach, manager): A Stranger in New York opened our season 11 to S. R. O. and gave satisfaction. Item: The house has undergone several changes and the new orchestra was greatly appreciated.

COHOES.—NEW OPERA HOUSE (E. C. Game, manager): Kellar 8; large and pleased audience. A Hot Old Time 14. Daniel Sully 18. Sowing the Wind 21. Jefferson Comedy co. 27. Item: Frank Brown has been engaged for the Frank Daniels Opera co.

GLOVERSVILLE.—KASSON OPERA HOUSE (A. L. Corvill, manager): Hi Henry's Minstrels 11 played a large audience. The Little Minister 16. Alma Chester co. 18-21. The Prodigal Father 27. Through the Breakers 29.

TROY.—GRISWOLD OPERA HOUSE (S. M. Hickey, manager): The Bostonians opened their season 11 in Rob Roy to S. R. O. At the White Horse Tavern 13; good house. Daniel Sully 14-16. Bennett and Moulton co. 18-21.

ITHACA.—LYCUM (M. M. Gutstadt, manager): Black Patti's Troubadours played a fair house 8. The Bostonians 18. Why Smith Left Home 20. Sowing the Wind 23. So! Smith Russell 27. Because She Loved Him So 30.

PLATTSBURGH.—THEATRE (M. H. Farrell, manager): Side Tracked 11; fair and pleased audience. Kellar to large house 12. Daniel B. Ryan co. 18-23 in Forgiveness, A Celebrated Case, Virginia, Thou Shalt Not, Withered Leaves, and The Fugitives.

MIDDLETOWN.—CASINO THEATRE (Odell S. Hathway, manager): The Rays in A Hot Old Time 12; fair house; co. gave satisfaction. The American Girl 14; fair house; co. good. Way Down East 26.

AUBURN.—BURTON OPERA HOUSE (E. B. Newton, manager): A Trip to Chinatown drew a good house 9; good entertainment. Wilbur Opera co. opened a week's engagement 11 to big business.

79. The drama was fairly presented and gave good satisfaction. The Denver Express to good business 11-13. The sensational features—and they were numerous—were well depicted.—**MASSACHUSETTS** (Soldiers' Home): His Better Half opened the regular season 8; a packed house greeted the farce-comedy; performance good.—**ITEMS**: Manager Harry E. Feicht has been tendered the director-generalship of the Nashville, Tenn. Street Fair, to be held the early part of October.—Memorial Hall presents a fine appearance in its new dress. The decorative work is rich and artistic and reflects great credit upon John Hahn, the artist.

J. W. WEINER.
TOLEDO.—LYCEUM THEATRE (Frank Burt, manager): Martin's U. T. C. to fair business 7-9. The Three Musketeers, presented by Harry Glazier and a strong co., to slim houses 10-13. It was a fine production from all points of view. Mr. Glazier caught the real spirit of the character of the young Gascon. The role of Lady de Winter was most capably done by Val de Vernon. The duelling scenes were very effective.—**BURT'S THEATRE** (Frank Burt, manager): May Smith Robbins 7-9 in Little Tricxie; business poor. Hearts of the Blue Ridge 10-13 opened to big Sunday night house and business continued fair. Hal Reid has written a play that will probably rival the success of Human Hearts, and he is fortunate in having it presented by Dorothy Lewis and the strong co. surrounding her. C. M. EDWARDS.

WARREN.—OPERA HOUSE (Elliott and Geisler, managers): Tommy Shearer co. 4-9 (Fair Week), presenting A Day of Reckoning, The Moonshiners, An Irish Lily, O'Flynn in Mexico, Cyrano de Bergerac, and The Girl from Porto Rico; general satisfaction; S. R. O. Cinematograph 16. Regular season will open 25 with Brown's in Town. A Trip to Chinatown 28.—**ITEM**: The season's bookings for this house have been carefully selected and are the best for several years.

ALLIANCE.—OPERA HOUSE (Sourbeck and Dorman, managers): Carroll Comedy co. opened the season to good business 4-9 with His Lordship, Rip Van Winkle, A Race for Congress, The Gambler's Wife, Uncle Josh, and For a Million; satisfaction given. J. K. Emmet and Lottie Gilson 16.—**CHRYVEN'S OPERA HOUSE** (J. C. Chryven, manager): Cinematograph presented a good audience 12. The Heart of Chicago 20.

MASSILLON.—NEW ARMY (G. C. Haverstick, manager): W. S. Rogers 18. Brown's in Town 2. Remember the Maine Oct. 2. Under the Dome 11. Faust 17.—**BUCHER'S NEW OPERA HOUSE** (Gustav J. Sailor, manager): Uncle Seth Haskins 21. Dorothy Lewis 20. Julie Walters Oct. 6. His Busy Day 10. Diamond Brothers' Minstrels 18.

MARIETTA.—AUDITORIUM (M. G. Seipel, manager): Murray Comedy co. 18-21. Sousa's Band 21. South Before the War 25. A Bell Boy 26. A Day and a Night Oct. 6. Black Crook co. 10. A Wise Woman 17.—**L. M. Luchs, manager**: The Glad Hand 14. A Guilty Mother 28. Uncle Josh Spruceby Oct. 4.

CONNEAUT.—WELDON OPERA HOUSE (Colonel Moore, manager): The Wyoming Mail 11 failed to appear.—**BALDWIN OPERA HOUSE** (W. C. Paul, manager): This house has changed management. Mr. Baldwin found that other business affairs required all his attention. The house will open about Oct. 1.

LIMA.—FAHOUT OPERA HOUSE (H. G. Hyde, manager): Himmelstein's Imperial Stock co. 4-9 to fair business; audiences pleased. Plays presented: Eagle's Nest, Dr. Jekyll and Mr. Hyde, Northern Lights, In the Heart of the Storm, and Flies in a Web. Martin's U. T. C. 12. Uncle Josh Spruceby 13. Huntley-Jackson co. 18-23.

NEW LEXINGTON.—SMITH OPERA HOUSE (T. J. Smith, manager): Myrtle and Harder co. will open the season 18-23.—**ITEMS**: Manager Smith has booked the largest number of attractions in the history of the house.—Gertrude Gelst, of Don't Tell My Wife, visited Manager Smith and his sister recently.

MANSFIELD.—MEMORIAL OPERA HOUSE (E. R. Endly, manager): His Better Half 6; small audience; fair. Uncle Josh Spruceby 9 pleased a large audience. Little Irene Myers co. opened for a week 11 to a crowded house in The Silver King. Robert B. Mantell 21. Pudd'nhead Wilson 23. A Trip to Chinatown 29.

AKRON.—GRAND OPERA HOUSE (W. F. Stickles, manager): A Guilty Mother 11; play excellent; well-filled house. May Wilkes, Dorothy King, Adeline Wesley, Fannie Gonzalez, Gustave Wallace, Frederick Noonan deserve special mention. Robert B. Mantell in The Dagger and the Cross 19.

SANDUSKY.—NIELSEN OPERA HOUSE (Charles Baetz, manager): The regular season will open 18 with Devil's Auction. Huntley-Jackson co. 25-30. The Little Minister Oct. 2.—**ITEM**: Manager Baetz has spared no expense in thoroughly overhauling the house and adding new decorations and fixtures.

ST. MARY.—GRAND OPERA HOUSE (H. G. McLeslie, manager): Martin's U. T. C. 13; pleasing performance; S. R. O. Morrison's Faust 20.—**PEOPLE'S THEATRE** (Boyer and Venale, managers): A Guilty Mother 15 opening attraction. J. K. Emmet and Lottie Gilson 21.

CALDWELL.—OPERA HOUSE (L. Belsord, manager): Selden Stetson co. closed a week's engagement 9; fair houses and performances. Uncle Josh Spruceby Oct. 4.—**ITEM**: Manager Friedman has sold all bookings and interest in the Opera House to L. Belford.

CHILLICOTHE.—MASONIC OPERA HOUSE (E. S. Robinson, manager): Worth Comedy co. in A Kodak Fiend 8 to good business; performance satisfactory. Irene Worth deserves mention. A Hot Old Time 9; large house; performance excellent. Uncle Seth Haskins 14. The Glad Hand 15.

NAPOLEON.—OPERA HOUSE (B. B. Bitzer, manager): Maxwell Stock co. 13; good business; best of satisfaction. Repertoire: The Ruin of Hearts, The Heart of the Mountain, The Mystery of Woodland, The Circus Girl, The Boy, and A Woman's Wrongs.

POQUA.—OPERA HOUSE (C. C. Sank, manager): The Heart of Chicago 7; good performance; light business; weather hot. Uncle Seth Haskins 10 gave satisfaction to good business. Remember the Maine 21. Under the Dome 27. Darkest Russia 29.

HAMILTON.—GLOBE THEATRE (Cmner and Smith, managers): Season opened 8 with Under the Dome to a large house. His Better Half 9; good business. A Texas Steer 23. Nashville Students 27. The Girl from Chili 30.

SALEM.—GRAND OPERA HOUSE (Charles E. Holton, manager): Cinematograph to a full house 13. Little Irene Myers co. 18-23 (Fair Week). Carner Stock co. 25-30. Remember the Maine Oct. 3. Side Tracked 5. His Busy Day 9.

ASHTABULA.—AUDITORIUM (M. H. Haskell, manager): The Wyoming Mail 11 did not appear. St Plunkard 25. A Child of the South 29.—**SMITH'S OPERA HOUSE** (James L. Smith, manager): Season not open.

NEWARK.—AUDITORIUM (J. B. Rosebraugh, manager): House opened for season with At Gay Cony Island; business fair. A Hot Old Time 12 to good house. A Guilty Mother 14.

NORWALK.—GARDNER MUSIC HALL (S. G. Gilger, manager): Stetson's U. T. C. opened house 8 to fair business; good co.—**ITEM**: Henry Peat joined the Shannon Dramatic co. at Bellevue 2.

GREENVILLE.—OPERA HOUSE (S. A. Dorman, manager): Under the Dome 11; attendance fair. Remember the Maine 20. Nashville Students 26. Money to Burn 30.

KENTON.—DICKSON'S GRAND OPERA HOUSE (Henry Dickson, manager): The Heart of Chicago 9; packed house; good performance. Little Tricxie 11 canceled. Baldwin-Melville co. 18-23.

POSTORIA.—ANDER OPERA HOUSE (H. P. Campbell, manager): Season opened 7 with Uncle Josh Spruceby to good business. J. K. Emmet and Lottie Gilson 19. St Plunkard 22.

YOUNGSTOWN.—OPERA HOUSE (Eugene Rook, manager): A Trip to Chinatown 16. Robert B. Mantell 18. What Happened to Jones 20. Pudd'nhead Wilson 22. Brown's in Town 23.

CARROLLTON.—GRAND OPERA HOUSE (Kemper Brothers, managers): Season opened 2 with Sun's Minstrels; good performance. Boston Ideal Comedy co. 25-30.

LORAIN.—WAGNER OPERA HOUSE (Charles Knapp, manager): Harry Shannon co. opened 11 for a week to good business; co. good. The Wyoming Mail 18.

CADIZ.—OPERA HOUSE (E. M. Brown, manager): A Child of the South 22. Carner's Stock co. Oct. 27 (Fair Week).

CAMBRIDGE.—HAMMOND OPERA HOUSE (R. Ham-

mond, manager): Sun's Minstrels 7; fair house; audience pleased. Myrtle and Harder co. 15, 16.

PREMONT.—OPERA HOUSE (Heim and Haynes, managers): Stetson's U. T. C. 9; immense business; good co. Devil's Auction 19.

ELYRIA.—OPERA HOUSE (W. H. Park, manager): Tommy Shearer co. 11-16 opened in A Day of Reckoning to large audience, giving satisfaction.

EAST LIVERPOOL.—NEW GRAND (James Norris, manager): A Guilty Mother 12; large audience; satisfaction given.

TROY.—OPERA HOUSE (Barnett Brothers, manager): Uncle Seth Haskins 12 pleased a large audience. The Gibbons 25-30 (Fair Week).

NAPOLEON.—OPERA HOUSE (B. B. Bitzer, manager): A Breezy Time 13; good business; excellent co.; receipts, \$261. Money to Burn 22.

UNRICHSVILLE.—CITY OPERA HOUSE (Elvin and Van Ostrain, managers): A Child of the South 21.

OREGON.

SALEM.—READ'S OPERA HOUSE (Patton Brothers, managers): The Girl from Chili 1, 2; good houses and co. Jessie Shirley co. 18-23.

LA GRANDE.—STEWART OPERA HOUSE (D. H. Stewart, manager): A Midnight Bell 12.

PENNSYLVANIA.

MAHANOY CITY.—GRAND OPERA HOUSE (J. J. Quirk, manager): The Hustler opened the season 7 and pleased a fair audience. J. E. Toole co. opened for three nights' engagement 11, presenting Killarney and the Rhine to good business. Rip Van Winkle and The Belle followed 12, 13 to smaller business. The co. is evenly balanced, and Mr. Toole's sweet singing and Harry Allen's good acting take the lion's share of applause. The co. had 14 open, so remained here to play A Gypsy. German. Vance Comedy co. 18-20. The Boy from Boston 21. Fields and Hanson's Minstrels 25. Mr. Bluff of New York 26.—**HEUSER'S OPERA HOUSE** (John Heuser, manager): Season opened with A Husband on Salary 9; good audience. Stephen Fitzpatrick was admirable, but rest of co. was below the standard. Those Heavenly Twins 19-21. The Mountain Hero 22. The Cherry Pickers 23.—**ITEMS**: Both opera houses have placed new pianos in their orchestras. W. H. McGown, of Urbana, O., who bears the distinction of being the Minstrel's oldest correspondent, has been spending a few days between visits to relatives at Cresona.—The Toole co. are rehearsing Othello and The Merchant of Venice, which will be added to their repertoire. R. W. SHERTZINGER.

BETHLEHEM.—OPERA HOUSE (L. F. Walters, manager): The Kennedy Players 4-9 to average fair business, presenting Teddy Maguire, The Heart of New York, The Widow and the Duke, The Midnight Express, The Two Thieves, The Little Savage (played under the title of The Hand of Fate last season), and Ten Nights in a Barroom. All a mistake had been extravagantly billed for 8, but the bill was changed after the arrival of the business manager of Those Heavenly Twins, the paper being identical. The second production of The Mysterious Mr. Bagge, directed by audience 11. The comedy was not enacted with as much snap as will be required to make it popular, owing perhaps to the enporting co. being lax in their lines. Walter Walker and Mildred St. Pierre are the hits of the attraction. Those Heavenly Twins, without Dick Gorman, opened its season here 12 to poor business, the attractions at the State Fair diverting from the Opera House. The Hustler 14. The Merry Makers 18-23. Daniel Boone 25.—**ITEM**: Adele Francis, of The Stolen Kiss, and her sister Maude, of Papa's Wife, are visiting their mother, Mrs. Charles Kraus, of this place.

LANCASTER.—FULTON OPERA HOUSE (Yecker and Gleim, managers): Bon Ton Stock co. inaugurated their season here, giving satisfaction to large houses 11-16. Repertoire: The Black Flag, Moths of Society, The Census Taker, The Strange Adventures of Miss Brown, The Middleman, The Castaways, and The Train Robbers. Clever specialties were introduced by Charles Leyburne, Emma Bunting, Lester and Shannessy, and the Saville Sisters. The Mountain Hero 21. A Day and a Night 22. Two Jolly Rovers 23. The Danger Signal 25. Kings Stock co. 25-30.—**BUJON FAMILY THEATRE** (J. Dan Kline, manager): The Bijou Stock co. in Maudie's Picnic did good business 11-16. The Animated Song Sheet, with Mac W. Vane as soloist, and the kinetoscope were features. An Indian Hero 18-23.—**ITEM**: Harold Vane, leading man of the Bijou Stock co., was summoned to Frankford, Pa., by the death of his mother. Harry James filled his place in the co.

HAZLETON.—GRAND OPERA HOUSE (Markley and Appel, lessees): Henry Walser, manager: The Queen of Chinatown drew a large audience 7 and gave satisfaction. Jefferys Lewis scored a big hit. The Boy from Boston to light audience 8, due to other attractions; performance fair. Skipped by the Light of the Moon 14. Rentz-Santley co. 18. The Cherry Pickers 25. Fields and Hanson's Minstrels 26. The Danger Signal 28.—**ITEM**: While the stage hands were preparing the first scene in the third act of The Queen of Chinatown some one in the audience shouted "fire." Instantly every one in the house made a rush for the exits. Excitement was at fever height when the curtain was raised, showing that there was no cause for alarm. The audience returned to their seats and seemed to take the incident as a joke.

HARRISBURG.—GRAND OPERA HOUSE (Markley and Appel, managers): Katharine Baker co. opened for three nights 7 and have drawn fairly good business. Repertoire: Killarney, Romeo and Juliet, Shall We Forgive Her, and Madame Sans Gene, all produced in excellent style. King Dramatic co. opened for a week 11 and are doing well, both historically and pecuniarily. Kirk Brown and Catharine Crego are the leaders, and Emma Italia, a charming little scoubrette, has won much favor. Repertoire: The Cotton King, The Power of the Press, Camille, The War of Wealth, Faust, The Two Orphans, A Tin Soldier, and The White Rat. A Bell Boy 18.

SCRANTON.—LYCEUM THEATRE (Burgunder and Reis, lessees): H. R. Long, manager: Boston Serenaders in Davy Jones pleased a good audience 9. Two Little Vagrants proved satisfactory to large crowds 13, 14. Why Smith Left Home 18. On the Walah 19.—**ACADEMY OF MUSIC** (Burgunder and Reis, lessees): H. R. Long, manager: Mitchell's All-Star Players 11-16 presented A Sailor's Vengeance, Government Acceptance, A Midnight Call, The Power of Money, and Why Jones Left Home to big crowds. Bon Ton Stock co. 18-23.—**LYCEUM THEATRE** (W. H. Walser, managers): Man-tacoe co. to large crowds 11-13. Rentz-Santley co. to full houses 14-16. The Metropolitan 21-23.

WILKES-BARRE.—THE NESHITT (M. H. Burkholder, manager): Season opened 5 with A Trip to Chinatown; large and appreciative audience. Boston Serenaders 7; fair audience. The Dairy Farm 8; good business. Two Little Vagrants 15. The Queen of Chinatown 18. Why Smith Left Home 19. On the Walah 20. Sol Smith Russell 25.—**GRAND OPERA HOUSE** (M. H. Burgunder, manager): Season opened 4 with Mitchell's All-Star Players presenting Government Acceptance, The Midnight Call, and A Sailor's Vengeance; good business. Wolford Sheridan co. 11-16. First half of week in On the Mississippi. Drifted Apart, The Pulse of New York and In Her Power; large business. Katharine Baker co. 18-23.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE (I. C. Mishler, manager): Robert B. Mantell presented The Dagger and the Cross 8; fine performance; large audience; receipts, \$27. Lester Walter Stock co. 11-13 and 15, 16; good co.; big business. Plays presented: The Prince of Russia, The Counterfeiter, The Great North, The Light of the World, and My Old New Hampshire Home. James-Kidder-Hanford co. opened their season in The Winter's Tale 14 to large audience; magnificent production; enthusiastically received. The Spider and the Fly 18. Vogel and Deming's Minstrels 20. Morrison's Faust 21. Rentz-Santley co. 22, 23.

BUTLER.—PARK THEATRE (George N. Burkholder, manager): Season opened with Hi Henry's Minstrels Aug. 25 to S. R. O.; best of satisfaction. Macanay-Patton co. after rehearsing here two weeks, opened their season 4-9 to S. R. O. on night. Repertoire: The Minister's Son, In Missouri, A Wasted Life, Royal Rags, The Adventures of Mr. Hurley, and Hazel Kork. Sam Morris co. 11-16.—**ITEM**: The season certainly looks bright for Butler, as new inducements have recently been started employing several hundred hands.

CARLISLE.—OPERA HOUSE (Markley and Appel, lessees): W. M. Moser, manager: The Spider and

the Fly 8; fair performance; fair house. J. K. Emmet and Lottie Gilson in Fritz in a Madhouse 12; satisfactory performance; good house. The Mysterious Mr. Bugle 16. Rentz-Santley co. 21. The Danger Signal 23. The Hustler 25.—**ITEMS**: Bessie Tannehill, who has been home for a short visit, left 9 for Chicago to join the Castle Square Opera co.—M. B. Lovett, manager of The Spider and the Fly, was called to New York 6 on account of the death of his father.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (George H. Bubb, manager): The Spooners 4-9 in The Wages of Sin, The Judge's Wife, Inez, A Mexican Romance, Hobson's Choice, That Girl from Texas, The Little Treasure, The Old Lime Kiln, Fanchon the Cricket, Trilby, Dr. Jekyll and Mr. Hyde, and The Colonel's Daughter to large business; excellent co. Those Heavenly Twins 13, 14 opened to good business; appreciative audience. The Hustler 15. Faust 18.

ALLENTOWN.—ACADEMY OF MUSIC (W. E. Worland, manager): The Queen of Chinatown to fair business 8, 9; performance enjoyable. The Mysterious Mr. Bugle 12. Wallace's Circus being in competition, the audience was small; excellent performance. Morrison's Faust attracted a very large audience 13; co. and performance all that could be desired. Vance Comedy co. 21-23. Mitchell's All-Star Players 25-30.

JOHNSTOWN.—CAMBRIA THEATRE (I. C. Mishler, manager): Devil's Auction 7 delighted a large audience; receipts, \$44. Robert B. Mantell gave an excellent production of The Dagger and the Cross; receipts, \$578. J. K. Emmet and Lottie Gilson 14. James-Kidder-Hanford co. 15. The Spider and the Fly 18. Vogel and Deming's Minstrels 18. Morrison's Faust 20.—**OPERA HOUSE** (J. G. Ellis, manager): Will open season 18 with Gus Cohan co.

YORK.—OPERA HOUSE (B. C. Pentz, manager): Devil's Auction 1; good business. When London Sleeps 2; fair business. Mabel Paige co. 4-9; fair business. J. K. Emmet and Lottie Gilson in Fritz in a Madhouse pleased a fair house 11. The Boy from Boston 12; light house. The Dairy Farm 16.—**ITEM**: The house has undergone many improvements during the summer.

WASHINGTON.—LYRIC THEATRE (Forrest R. Hallam, manager): The opening of this Washington's first regular playhouse, will occur Oct. 6 with The Cherry Pickers.—**ITEM**: Booth and Collier's Pavilion Stock co. showed under canvas 11-16 to S. R. O. nightly. Ten Nights in a Barroom, East Lynne, The Danites, Kathleen Mavourneen, and other plays were produced; audiences pleased.

CLEARFIELD.—OPERA HOUSE (Thomas E. Clarke, manager): Irene Taylor co. 11-16 in Forget Me Not, East Lynne, and The New Magdalen 11-13 to good business; co. first class. The Real Widow Brown 22. Sun's Minstrels 28. Crane's Players Oct. 4.—**ITEM**: Irene Taylor had occasion to reprimand an unruly member of the audience. Her action was graceful and dignified and was loudly applauded.

WARREN.—LIBRARY THEATRE (F. R. Scott, manager): A Trip to Chinatown opened the regular season 13 to a large and well-pleased audience; receipts nearly \$400. The co. is the best that ever presented this play here. Chester De Vonde co. 15. The Real Widow Brown 19. The Real Thing 23. The Little Minister 30.

CHARLESTON.—COYLE THEATRE (J. W. Coyle, manager): Russell's Comedians 8; good business; co. fair. Miss Harum Scrum 19. Colored Aristocracy 20. The Hustler Oct. 12.—**ITEM**: Two new industries start here this Fall, employing eight hundred men. This promises to be the banner season of the Coyle Theatre.

KANE.—OPERA HOUSE (George H. Verbeck, manager): Charles Mortimer co. 11-16 in Across the Trail, On the Road, A Yankee in Cuba, A Modern Heroine, The Fatal Wedding, Robinson Crusoe, and Won by Waiting; performances good; large audiences.—**LYCEUM** (H. B. Cohn, manager): Dark.

POTTSTOWN.—GRAND OPERA HOUSE (Grant M. Koons, manager): Season will open 21 with The Hustler. Numerous changes and improvements have been made during the summer. Considering the activity in business here this should be the most successful season this house has ever experienced.

ROCHESTER.—GRAND OPERA HOUSE (W. Campbell, manager): Stetson's U. T. C. 2; large audience. Miss Harum Scrum 11, 12; large audiences; pleasing performances. Isham's Octarions 20. A Child of the South 26. Uncle Seth Haskins 28. A Husband on Salary 30.

EASTON.—ABLE OPERA HOUSE (W. K. Detweiler, manager): Rentz-Santley co. 9; topheavy houses. Skipped by the Light of the Moon 12; poor business. The Mysterious Mr. Bugle 13; good performance; light house. The Cherry Pickers 21. Daniel Boone 23. Chester De Vonde 25-30.

BRADFORD.—WAGNER OPERA HOUSE (M. W. Wagner, manager): Hi Henry's Minstrels 8; large house. A Trip to Chinatown 11; big business; pleased audience. The Real Widow Brown 13. A Female Drummer 14. What Happened to Jones 18. Pudd'nhead Wilson 19.

BEAVER FALLS.—SIXTH AVENUE THEATRE (Charles Medley, manager): Vogel and Deming's Minstrels opened the season 7; co. and business fair. Devil's Auction 9 gave satisfaction to a packed house. Miss Harum Scrum 14, 15. The Cherry Pickers Oct. 7.

NORRISTOWN.—GRAND OPERA HOUSE (John E. Murphy, manager): Elroy Stock co. 11-16 in The Land of the Midnight Sun, A Spring Chicken, and Northern Lights; the first half of the week to S. R. O. The King of the Opium Ring 20. Wills Brothers 22, 23.

MEADVILLE.—ACADEMY OF MUSIC (E. A. Heupstead, manager): What Happened to Jones 19. A Trip to Chinatown 25.—**ITEM**: Mildred Mead, of The Rounders, who has been visiting her parents in his city, will return to New York about Oct. 1.

DANVILLE.—OPERA HOUSE (F. C. Angie, manager): J. E. Toole in Killarney and the Rhine, The Lady of Lyons, The Belle, Rip Van Winkle, The Gypsy German, and The Widow Hunt satisfied good houses 4-9. The Boy from Boston 11. The Hustler 16.

CARBONDALE.—GRAND OPERA HOUSE (Daniel P. Byrnes, manager): The Spooners 11-16 in Trilby, The Girl from Texas, The Old Lime Kiln, Inez, Fanchon the Cricket, Eccles' Girls, and Hobson's Choice to capacity. On the Walah 18.

LATROBE.—SHOWALTER'S OPERA HOUSE (W. A. Showalter, manager): Hi Henry's Minstrels opened the local season Aug. 23 to a crowded house; satisfaction given. Russell's Comedians 12; fair audience; failed to give satisfaction. Miss Harum Scrum 15.

UNIONTOWN.—GRAND OPERA HOUSE (Harry Beeson, manager): Vogel and Deming's Minstrels 13; fine performance; medium business. The Spider and the Fly 15. The Three Musketeers 22. The Queen of Chinatown 23.

LEBANON.—FISHER ACADEMY OF MUSIC (Markley, Appel and Neely, lessees): F. G. Carpenter, manager: The Spider and the Fly 7; good house; co. fair. The Boy from Boston 11; fair house. The Mysterious Mr. Bugle 15. A Bell Boy 16.

IT. CARMEL.—G. A. R. OPERA HOUSE (Joe Gould, manager): The Boy from Boston 8; good performance; fair business. The Danger Signal 11; poor performance; good house. Those Heavenly Twins 18.

MOUNT PLEASANT.—GRAND OPERA HOUSE (J. B. Coldsmith, manager): Vogel and Deming's Minstrels 14; S. R. O.; audience pleased. The Spider and the Fly 19.

TARENTUM.—OPERA HOUSE (Finley and Gilliland, managers): Vogel and Deming's Minstrels 8; good business; performance fine. Ollie Young's club swinging received rounds of applause.

WEST CHESTER.—ASSEMBLY BUILDING (Davis Beaumont, manager): Next Door 12; performance fair; fair house. Black Crook 27.—**OPERA HOUSE** (F. J. Painter, manager): The Real Thing 18.

ERIE.—PARK OPERA HOUSE (M. Reis, manager): The Real Widow Brown 14; fair attendance. A Female Drummer 16. Jefferson De Angels 20. Pudd'nhead Wilson 21.

PHILIPSBURG.—PIERCE'S OPERA HOUSE (J. C. Thompson, manager): Irene Taylor co. 14-16. A Bunch of Keys 20. Morrison's Faust 22. The Mountain Hero 28.

FRANKLIN.—OPERA HOUSE (John Mills, manager): Season will open 15 with A Trip to Chinatown.—**ITEM**: The house has been leased by M. Reis and has been thoroughly overhauled.

SUNBURY.—OPERA HOUSE (W. C. Lynde, manager): Della Bocca Concert co. 11; large audience; satisfaction given. Crane Players 13. The Hustler 18. Mitchell's Players Oct. 16.

BROWNSVILLE.—THREE TOWNS THEATRE (O. K.

Taylor, Jr., manager): Vogel and Deming's Minstrels opened the local season 11 to S. R. O.; excellent performance.

PITTSBURGH.—MUSIC HALL (C. C. King, manager): Season opened 12 with The Hustler to good business; fair performance. Skipped by the Light of the Moon 15. Mitchell's All-Star Players 18-23.

COLUMBIA.—OPERA HOUSE (James A. Crowthers, manager): Season will open Oct. 2 with Kelly's Kids.—**ITEM**: The repairs to the auditorium will not be completed until the last of September.

ASHLAND.—GRAND NEW OPERA HOUSE (Frank H. Waite, manager): The Danger Signal 11; medium business; performance fair. Morrison's Faust 13. The Real Thing 19.

MILTON.—OPERA HOUSE (A. J. Blair, manager): The Danger Signal 13 opened season to good audience; satisfactory performance.

READING.—ACADEMY OF MUSIC (John D. Mishler, manager): The Dairy Farm 11, 12. Skipped by the Light of the Moon 13. Faust 14.

WELLSBORO.—BACHE AUDITORIUM (Dartt and Dartt, managers): The Real Widow Brown 8; good house; fine performance. A Bunch of Keys 18.

SHAMOKIN.—G. A. R. OPERA HOUSE (John F. Osler, manager): Season will open 18 with King Dramatic co. 18-23.

SHARON.—CARVER OPERA HOUSE (P. F. Davis, manager): Gus Cohan co. canceled.

CURWENSVILLE.—ACADEMY OF MUSIC (A. P. Way, manager): A Bunch of Keys 21.

MANSFIELD.—OPERA HOUSE (H. M. Griggs, manager): Middagh's U. T. C. 16.

RHODE ISLAND.

WOONSOCKET.—OPERA HOUSE (Josh E. Ogden, manager): Bennett and Moulton co. in A Daughter of the Mines 6. Dad's Girl 8. and Wife No. 2 9 to good houses. Thatcher's Minstrels 13; large and pleased audience. The Christian 15. Eight Bells 18. The Turtle 19. The French Maid 23.

PAWTUCKET.—OPERA HOUSE (William E. White, manager): Human Hearts 7-9; crowded house; general satisfaction. A Pair of Black Eyes 11-13; large and appreciative audiences.

WESTERLY.—BLIVEN'S OPERA HOUSE (C. B. Bliven, manager): The Turtle amused a fair-sized house 7. The French Maid 20. Empire Stock co. 25-30.

NEWPORT.—OPERA HOUSE (Henry Bull, manager): Blue Jeans for the benefit of the Police Relief Fund filled the Opera House 12; satisfaction given. McAniff Comedy co. 18-23.

RIVERPOINT.—THORNTON'S OPERA HOUSE (J. H. Thornton, manager): Charles Cowles in A Country Merchant will open the season 14. Thatcher's Minstrels 19.

SOUTH CAROLINA.

ANDERSON.—OPERA HOUSE (Ort and McCully, managers): Dark.—**ITEM**: The Opera House has been greatly improved by overhauling and repainting scenery. Prospects are bright for a successful season.

CHARLESTON.—ACADEMY OF MUSIC (Charles W. Keogh, manager): Hermann the Great 12; good house; clever illusions. Eugenie Blair 15.

TENNESSEE.

MEMPHIS.—GRAND OPERA HOUSE (Thomas J. Boyle, manager): The second week of the Hopkins Stock co.'s engagement opened 11 to a splendid house. Captain Swift was the bill and it proved a great success. Fred Montague's acting in the title role was the feature. The vanderbilt bill, headed by Aimee (re-engaged), included the Le Paige Sisters and Mr. and Mrs. James Barry, whose comedy sketch made a hit. Camille 18-23.—**LYCEUM THEATRE** (Frank Gray, manager): Al. G. Field's Minstrels 22.

CHATTANOOGA.—NEW OPERA HOUSE (Paul R. Albert, manager): Al. G. Field's Minstrels 6; large and pleased audience. Remember the Maine 16. The Telephone Girl 19.

CLARKSVILLE.—ELDER'S OPERA HOUSE (James T. Wood, manager): Remember the Maine 9; fair house; performance good. Al. G. Field's Minstrels 16. Verone Comedy co. 25-30.

TEXAS.

WACO.—AUDITORIUM (Jake Schwarz, manager): Elveres Vaudeville Sensation co. closed a successful engagement of three weeks 9; entire satisfaction. This attraction closed the summer season.—**ITEM**: Manager Schwarz has arranged with the Elveres

Oct. 24. The Heart of Chicago 9. Brown's in Town 12. Ritz Theatre co. 16-21.

PARK CITY. DEWEY THEATRE (F. J. McLaughlin, manager): Kinestoscope 3; good house; audience pleasant. Season will open with A Yentle Yentleman 3.

VERMONT.

ST. JOHNSBURY.—HOWE OPERA HOUSE (F. M. Black, manager): The Real Widow Brown 15. The Sunshine of Paradise Alley 23. Rice's Comedians 25-30. CALEDONIA COUNTY FAIR GROUND (Dr. T. R. Stiles, president): J. R. Gorman's Amusement co. and Professor C. C. Bonette 19-21. ITEM: Kurtis and Bennett's U. T. C. is billed to appear here under canvas 14.

BURLINGTON.—HOWARD OPERA HOUSE (Mrs. W. K. Walker, manager): Gorman's Troubadours 11 to capacity. The Irish Alderman 12. S. R. O. 13. A Contented Woman Oct. 1. The Bride-Elect 4. What Happened to Jones 5. ITEM: The Irish Alderman was booked for 12 only, but in order to play to the overflow of 12 remained to S. R. O. 13.

BARRE.—OPERA HOUSE (W. W. Lapoint, manager): The Finish of Mr. Fresh 2; good house. San Francisco Minstrels 5; packed house. Santanelli 4; good business. Side Tracked 12; large house; co. well received. Kellar 14. The Real Widow Brown 16. Howe's moving pictures 19. Gorman's Alabama Troubadours 20, 21. Jefferson Comedy co. 23.

MONTPELIER.—BLANCHARD OPERA HOUSE (G. L. Blanchard, manager): Kellar played a large audience 13. Howe's moving pictures 21. The Sunshine of Paradise Alley 23.

RUTLAND.—OPERA HOUSE (A. W. Higgins, manager): The Irish Alderman 12; crowded house; satisfactory performance.

BELLOWS FALLS.—OPERA HOUSE: Side Tracked 15.

VIRGINIA.

RICHMOND.—ACADEMY OF MUSIC (Thomas G. Leath, manager): Season will commence 18, 19 with Frederick Ward in The Lion's Mouth. The finishing touches are being put on the Academy, which is said to be the handsomest theatre in the South.

NORFOLK.—ACADEMY OF MUSIC (Thomas G. Leath, manager): The Telephone Girl 11, 12; large audience; performance good. Eugene Blair in A Lady of Quality 13; crowded house; performance fine. Mr. Plaster of Paris 14.

SUFFOLK.—CITY HALL THEATRE (H. E. Elam, manager): Mr. Plaster of Paris 13; fair house; performance satisfactory. The Mysterious Mr. Bugle 18. Frederick Ward 21.

ROANOKE.—ACADEMY OF MUSIC (C. W. Becker, manager): Season will open with Mr. Plaster of Paris 19. Mlle. Fifi 20. Washburn's Minstrels 22.

LYNCHBURG.—OPERA HOUSE (F. M. Dawson, manager): The Telephone Girl 15. Mr. Plaster of Paris 18.

STAUNTON.—OPERA HOUSE (Barkman and Shultz, managers): Mabel Paige co. 18-23. The Mysterious Mr. Bugle 25.

DANVILLE.—ACADEMY OF MUSIC (Neal and Hoyt, managers): The Telephone Girl 16.

PETERSBURG.—ACADEMY OF MUSIC (William E. French, manager): Dark.

WASHINGTON.

NEW WHATCOM.—BELLINGHAM OPERA HOUSE (J. H. Stenger, manager): R. E. French co. 49 presented East Lynne. The Black Flag. The Golden Giant. Wanted a Wife. Handed Across the Sea, and Dr. Jekyll and Mr. Hyde. co. good; business fair.

WALLA WALLA.—NEW WALLA WALLA THEATRE (Charles T. Van De Water, manager): L. R. Stockwell in A Midnight Bell 5; good house; performance fair. Vanity Fair 22. R. E. French co. 25-30. A Breezy Time Oct. 4.

TACOMA.—THEATRE (L. A. Wing, resident manager): Godfrey's Band 2; splendid music; big house. Georgia Minstrels 4; 5; good house; light business 5; performance poor.

SPOKANE.—AUDITORIUM (Harry C. Hayward, manager): L. R. Stockwell in A Midnight Bell 7; large audience; fair performance.

MORGANTOWN.—OPERA HOUSE (M. J. Sondeborn, manager): Vogel and Deming's Minstrels will open the season 12. ITEM: S. R. Bentley, of this place, has signed with the Grand Opera House Stock co. Pittsburgh. John Huffman, the whistler, of this city, will join Vogel and Deming's Minstrels here.

WHEELING.—OPERA HOUSE (Charles A. Feinler, manager): The Three Musketeers 21. GRAND OPERA HOUSE (Charles A. Feinler, manager): Himmler's Ideals closed their first week 9 to 8. R. O., playing The Irish Girl. The Census Taker. Lost in New York. and The Charity Girl to big business. His Better Half 18-20. A Bell Boy 21-23.

FAIRBONT.—OPERA HOUSE (L. P. Carr, manager): Sun's Minstrels will open this house 15. ITEM: Cliff Watson has returned home after being out the summer season with a U. T. C. co.

CHARLESTON.—BURLEW OPERA HOUSE (N. S. Burlew, manager): A Hot Old Time 7; good business. A Child of the South 13. The Spider and the Fly 25.

WELLSBURG.—BARTH'S OPERA HOUSE (W. F. Barth, manager): Sun's Minstrels opened the season 9 to 8. R. O.; performance excellent.

WESTON.—CAMDEN OPERA HOUSE (Plus R. Levi, manager): House opened 13 with Sun's Minstrels; S. R. O.

WISCONSIN.

EAU CLAIRE.—GRAND OPERA HOUSE (Moon and Stussy Brothers, managers): Mr. Plaster of Paris 9; fair house and performance. Mathews and Bulger in By the Sea and Waves 11; good house; audience pleased. Scott's Minstrels 12. Vitascopes 15, 16. The Wheel of Fortune 20. Under the Dome 25. The Black 40 29. Just Before Dawn Oct. 6. ITEM: Myrtle French, of this city, has been re-engaged with the Andrews Opera co. with which Iver Anderson also has signed as leading tenor. Harry Bulger, of Mathews and Bulger, underwent a successful operation on his right foot at Minneapolis last week.

SHINELANDER.—GRAND OPERA HOUSE (E. E. Stetman, manager): Scott's Minstrels 5; good business and co. The Pay Train 12. The Wheel of Fortune 13. R. L. Foster's Spectacular co. 14. Aunt Jerusha 18. ITEM: Howard Tattle, scenic artist for the Davidson Theatre, Milwaukee, has been here the past two weeks and has remodeled the stage and painted new scenery for the house.

WAUSAU.—ALEXANDER OPERA HOUSE (C. S. Come, manager): The Wheel of Fortune 7; small house; co. poor. Vitascopes 11; small business. Shepard's Minstrels 18. Watson's Theatre co. 24. COLUMBIA THEATRE (Harry B. Sutherland, manager): The Pay Train to light business 10; co. not strong. Aunt Jerusha 17. Grimes' Cellar Door 24. At Gay Coney Island 8. Hans Hanson 15.

SHEBOYGAN.—OPERA HOUSE (William H. Stoddard, manager): Chattanooga 11; large and pleased audience. LAKE VIEW PARK THEATRE (Leon Silvers, manager): The Summer stock co. will appear in Shantytown 12.

FOND DU LAC.—NEW CRESCENT OPERA HOUSE (H. R. Potter, manager): Chattanooga 12; large and pleased audience. Under the Dome 19. ITEM: H. R. Potter has purchased the lease of the Crescent and has taken active management of the house.

ASHLAND.—GRAND OPERA HOUSE (W. D. Kuhn, manager): Mr. Plaster of Paris 6; small house; rainy weather. Scott's Minstrels 7; good house; Yon Yonson 14.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, manager): William Owen in Richelieu 11; fair house; good co. Chattanooga 14. The Glad Hand 19. Amaden Brothers Opera co. 22.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, manager): Orpheum Troubadours week 4-8; good business. Shepard's Minstrels 13; packed house pleased. Under the Dome 22. Aladen Brothers Opera co. 26.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, manager): Shepard's Minstrels 10; crowded

house; performance good. Yon Yonson 12; house crowded; satisfaction given. Under the Dome 17.

MERRILL.—BERNARD OPERA HOUSE (P. E. Bernard, manager): The Wheel of Fortune 11; small house; co. fair. Shepard's Minstrels 18. Amaden Brothers Opera co. 30.

LA CROSSE.—THEATRE (J. Stradilipka, manager): Joshua Simpkins 5; 6; large business. Vitascopes 8; poor entertainment; poor house.

KENOSHA.—RHODE OPERA HOUSE (Joe Rhode, manager): Chattanooga 10; medium house; performance excellent. The Missouri Girl 13.

APPLETON.—OPERA HOUSE (J. W. Thickens, manager): Aunt Jerusha 18. Orpheum Troubadours 18-23. Shepard's Minstrels 25. Just Before Dawn 29.

BARABOO.—THE GRAND (F. A. Philbrick, manager): Monte Cristo 7; large and appreciative audience. Mr. Plaster of Paris 13; large audience; performance pleasing. Dairymen Comedy co. 25-30.

WEST SUPERIOR.—GRAND OPERA HOUSE (C. A. Marshall, manager): The Heart of Chicago 6. Scott's Minstrels 8 to good business.

RACINE.—BELLE CITY OPERA HOUSE (C. J. Felker, manager): A large audience enjoyed Yon Yonson 10. Chattanooga 16. The Glad Hand 18.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, manager): Dark.

WYOMING.

CHEYENNE.—OPERA HOUSE (Stable and Bailey, managers): Brown's in Town opened the season 9; large house; audience pleased. A Yentle Yentleman 12.

CANADA.

TORONTO.—GRAND OPERA HOUSE (O. B. Shepard, manager): Bert Cootie in The New Boy opened 14. He produces a new play, A Battle Scared Hero, by Willis Maxwell Goodhue. 16. The Little Minister 18-23. TORONTO (A. J. Small, manager): London Life 11-16 is delighting those who enjoy English melodrama, and business is good. The production includes several good specialties, and Lawrence Griffith, who sustains the leading role, is a capable actor who at times betrays considerable dramatic ability. Belle Archer 14-23. PRINCESS (Robert Cummings, manager): The first presentation of A Gold Mine seen here in ten years is being given by the Cummings Stock co. to crowded houses. The role of Silas Wolcott suits Mr. Cummings admirably and he pleases the patrons of the house. ITEM: W. A. Hewitt, late of Coburg, has been appointed press agent at the Grand Opera House.

QUEBEC.—ACADEMY OF MUSIC (A. A. Charlebois, proprietor; Ed Varney, Jr., manager): The improvements to this house are so extensive that it will be practically a new theatre when it opens. Electricity has been introduced throughout the building. Everything that can take paint has been painted and an entire new heating apparatus has been put in. Mr. Charlebois has also looked after the comfort of the performers and has had all the dressing-rooms fixed up. In fact, any person who has performed at the old Academy will be pleasantly surprised at the change. Season will open 14 with Shore Acres. What Happened to Jones and Why Smith Left Home 25-30.

OTTAWA.—RUSSELL THEATRE (Dr. W. A. Drowne, manager): Shore Acres 11-13; large and appreciative audiences. Charles C. Craig as Nathaniel Berry was excellent. The Evil Eye 14-16. GRAND OPERA HOUSE (Joseph Frank, manager): The Stow-away 11-13 to very large houses. The White Rat 14-16. ITEM: The Central Canada Exhibition opened here 11 for two weeks, drawing thousands of people to the city. The vaudeville at the exhibition includes Ida Leroy, Sie Hassan Ben Ali, Frank La Mondu, the Wernitz Family, Cadieux, Ramza and Arno, the Lundgrens, the Josselin Family, Comar, the Four Lamoths, Buckner, and The Bombardment of Pekin.

ST. JOHN.—OPERA HOUSE (A. O. Skinner, manager): Gorton's Minstrels 7, 8 to packed houses; excellent performance. Manhattan Stock co. 11-16 canceled. Avon Saxons and Mlle. Virginia Cheron 18, 19. ITEM: Edwina Grey (Mrs. H. Price Weber), leading lady of the Boston Comedy co., met with a severe accident on board the steamer Prince Rupert while en route to Yarmouth, N. S., from this city. She fell down the steamer's stairs and injured her knee cap badly.

ST. THOMAS.—NEW GRAND OPERA HOUSE (A. McVean, manager): Regular season opened 6 with Darkest Russia to fair business. Herbert Fortier in the leading role was well received. A Stranger in New York 14. Banda Rossa 15. Who is Who 18. New Duncans Opera House (T. H. Duncanson, manager): Fitzsimmons and Jeffries fight picture 12, 14. Regular season will open 25 with Devil's Auction.

CHATHAM.—GRAND OPERA HOUSE (R. A. McVean, manager): The theatre now presents a most attractive appearance. The interior has been tastefully decorated throughout and the entire auditorium and stage renovated and cleaned. The opening will occur 14 with a return engagement of Banda Rossa. Who is Who 19. London Life 21-23.

BRANTFORD.—STRAITFORD'S OPERA HOUSE (R. W. Tuttle, manager): Darkest Russia 4 opened the season to S. R. O. Fitzsimmons-Jeffries fight picture 5-8; fair business. Banda Rossa 16. Bert Cootie 18. London Life 20.

LINDSAY.—ACADEMY OF MUSIC (Fred Burke, manager): Season opened Aug. 29 with Darkest Russia; good house; performance satisfactory. The Sleeping City 11. The Corner Grocery 14. The Brownies in Fairyland (local) 19. The New Boy 22.

BROCKVILLE.—OPERA HOUSE (J. L. Upham, manager): Season opened 12 with Bert Cootie in The New Boy; pleasing performance. The Evil Eye 13; very creditable performance, considering the limited stage room.

HAMILTON.—GRAND OPERA HOUSE (A. Lowden, manager): The Grand has been thoroughly renovated and is greatly improved. The dressing-rooms have been fitted up in the latest manner.

LONDON.—GRAND OPERA HOUSE (A. E. Roote, manager): Darkest Russia 7-9; satisfactory performance; fair business. Who is Who 11-14; good performance; large audiences. Banda Rossa 18.

BARRE.—GRAND OPERA HOUSE (Jond Powell, manager): Season opened Aug. 31 with Darkest Russia; fair audience. The Sleeping City 13. KING'S MUSIC HALL (N. W. E. King, manager): Dark.

VARIOUTH.—ROYAL OPERA HOUSE (J. D. McMedale, manager): Boston Comedy co. 5-8; business and performance fair.

BERLIN.—OPERA HOUSE (George O. Philip, manager): Zeceope pictures of the Fitzsimmons-Jeffries fight 11 and The Passion Play 12; good entertainment; fair business. The Corner Grocery 16.

OSHAWA.—OPERA HOUSE (J. W. Borsberry, manager): The Corner Grocery 9; fair house and performance. The Sleeping City 14.

(Received too late for classification.)

CONNECTICUT.

STAMFORD.—GRAND OPERA HOUSE (I. M. Hoyt, manager): A Colonial Girl 11; large and pleased audience. The Rising Generation 13; S. R. O.; performance good. Because She Loved Him So 15. The Heart of Maryland 18.

NEW HILFORD.—OPERA HOUSE (J. R. Johnson, manager): Duffy's Jubilee opened the season 8; good co.; S. R. O. Side Tracked 26.

GEORGIA.

GRIFFIN.—OLYMPIC THEATRE (J. W. Gresham, manager): Remember the Maine 23.

IN OTHER CITIES.

(Received too late for classification.)

BROOKLYN.

Delightfully cool, crisp evenings have made theatregoing a pleasure during the present week, and in more than one local house the receipts of the past fortnight are in excess of last year's gross, even into the early part of October.

The Cukoo was the bill at the Montauk. Sol Smith Russell next week in The Hon. John Grigaby, after which Julia Marlowe rounds out the month with Collette.

The Gaiety has been sold out nightly with Un-

der the Red Robe. Manager Bennett Wilson next exhibits A Grip of Steel.

The Cherry Pickers found a good harvest at the Bijou. Manager Harry C. Kennedy next presents An Easy Mark.

The Grand Opera House learned that frequency of presentation in the case of A Grip of Steel had in no wise lessened its interest or drawing powers. Manager Lewis Parker next offers Rose Coghlan in The White Heather.

Milton and Dollie Nobles found the same favor and attention at Hyde and Behman's with Why Walker Reformed, that is ordinarily accorded to new and striking productions. Dan Collier and Harry Maxwell infused so much earnestness and ginger in A Black Tragedy as to give it a record for acceptability in the line of nigger acts. Artie Hall, the new Georgia Cooon Shouter, was seen for the first time locally, and made a big hit. Goggins and Davis opened the bill acceptably; Arthur Rigby scored strongly; James and Albert Johnston demonstrated their complete mastery of the xylophone, and the Willett-Thorne Farceurs provoked the risibilities of all with their always amusing Up Town Flat, which was preceded with a turn by the Crane Brothers. Hyde's Comedians 18-23.

The Novelty Theatre began its second season under the direction of Percy G. Williams on Monday last with an especially well selected olio. The Goodman have improved their musical act to noticeable extent. The Metweefs, Russian dancers: Laura Burt, in clever monologue and agreeable vocalism; Cook and Sonora, and the Couture Brothers got no scant applause. Lawrence and Harrington were in exceptionally fine fettle. Fields and Ward's running fire of wit caused an incessant patter of applause, while the biggest hit of the programme may be credited to Blanche Ring, whose taking personality, pleasing voice, distinct enunciation, truthness to the key, keen sense of humor and innate refinement, all conspired to make her song renditions invincible. Truitt Shattuck and Eugene O'Rourke are the next headliners here.

The Bowery Burlesquers packed the Star. Good turns were contributed by Farrell and Taylor, and the Review Comedy Four. Manager William G. Bissell's next booking is Phil Sheridan's City Sports.

Over at the Lyceum, The Devil's Mine disappears in favor of Mr. Barnes of New York.

The Empire discards The Little Magnets for The Bowery Burlesquers.

May Howard's co. give place at the Unique to The Merry Maidens.

The Columbia Theatre begins its ninth season on Monday with Because She Loved Him So.

The Jaxon Opera co. is scheduled to start the season at the Amphion on the same date. The Mikado and The Bohemian Girl being the first bills.

With the Brooklyn Music Hall added to the open houses on Monday, there will be but two theatres closed—the Park and Academy of Music.

It will be a matter of regret to the many friends of Maggie Harold Davidge to learn that she is suffering from nervous prostration, and has not yet been able to leave her home in Brooklyn from Philadelphia, in which city she has been ill ever since the sudden death last season of her husband, William Davidge. Henry Irving and Ellen Terry are booked at the Columbia, while Mrs. Langtry, in The Degenerates, will appear at the Montauk.

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LETTER LIST.

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DATES AHEAD.

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before last day.

DRAMATIC COMPANIES.

A BACHELOR'S HONEYMOON (Ward and Sackett, mgrs.): Keutney, Neb., Sept. 19, Fremont 20, Nebraska City 21, Lincoln 22, 23.
A BLACK SHEEP: W. Superior, Wis., Sept. 19, Winnepeg, Man., 21, 22, Grand Forks, N. D., 23, Fargo 25-27, Anacosta, Mont., 27, Butte 28-30.
A BRACH OF PROMISE: Missoula, Mont., Sept. 19, Spokane, Wash., 21, Ellensburg 23.
A BUREAU TIME (Western): Fitz and Webster, mgrs.: Butte, Mont., Sept. 19.
A BUSH OF KINGS (Gus Phillips, mgr.): Bellefonte, Pa., Sept. 19, Pottsville 20, Curwensville 21, Du Bois 22, Pottsville 23, Butler 25, Greenville 26, Lorain, O., 27, Elyria 28, Norwalk 29, Findlay 30.
A CHILD OF THE SOUTH (Brady and Rogers, mgrs.): Erie, Pa., Sept. 19, Martin's Ferry 23, Rochester 26, Youngstown 28.
A COLONIAL GIRL (Daniel Frohman, mgr.): Hartford, Conn., Sept. 19, Worcester, Mass., 20, Pittsburg 21, Lowell 22, 23, Portland, Me., 25, 26, Manchester, N. H., 27, Exeter 28, Lynn, Mass., 29, Haverhill 30, Portsmouth, N. H., Oct. 2, Marlboro, Mass., 3, Brockton 4.
A CONTENTED WOMAN: Toronto, Can., Sept. 18-23.
A DAUGHTER OF THE MILLION (Martin J. Dixon, mgr.): New York city Oct. 9-15.
A DAY AND A NIGHT: Easton, Pa., Sept. 19, Reading 20, Lancaster 21, Lebanon 22, Harrisburg 23, Pottsville 25, Mt. Carmel 26, Lock Haven 27, Tyrone 28, Altoona 29, Johnstown 30.
A FEMALE DRUMMER: Pittsburg, Pa., Sept. 18-23, Cleveland, O., 25-30, Chicago, Ill., Oct. 2-7.
A GIP OF STEEL: Brooklyn, N. Y., Sept. 18-23.
A GUILTY MOTHER: Detroit, Mich., Sept. 18-23, Toledo, O., 25-28.
A HIGH TONED BURGULAR (Hollis E. Cooley, mgr.): Meriden, Conn., Sept. 26, Waterbury 27, Worcester, Mass., 28, Springfield 29, Hartford, Conn., Oct. 1.
A HOT OLD TIME (Eastern: E. A. Braden, mgr.): Ottawa, Can., Sept. 18-23, Montreal 25-30.
A HOT OLD TIME (Western): Marion, Ind., Sept. 19, Logansport 20, Terre Haute 21, Terre Haute 22, Louisville, Ky., 25-30.
A HOT OLD TIME IN DIXIE (Harry Levy, mgr.): Elmira, N. Y., Sept. 18-20, Binghamton 21-23, Wilkes-Barre, Pa., 25-27, Shenandoah 28, Bethlehem 30.
A HUSBAND ON SALARY (J. M. Blanchard, mgr.): Paterson, N. J., Sept. 18-20, Williamsport, Pa., 21, Titusville 23.
A JAY IN NEW YORK (Frank Jerome, mgr.): Pittsburg, Pa., Oct. 9-14, Philadelphia 16-21.
A LADY OF QUALITY (Eugene Blair): Atlanta, Ga., Sept. 18, 19, Birmingham, Ala., 20, Selma 21, Montgomery 22, 23, New Orleans, La., 25-30.
A LITTLE RAY OF SUNSHINE: Jersey City, N. J., Sept. 18-23, Brooklyn, N. Y., 25-30.
A MAN OF AFFAIRS: Carthage, N. Y., Sept. 22, Canton 23, Gouverneur 25, Pulaski 26, Fulton 27, Clyde 28, Weedsport 29, Le Roy 30, Waterloo Oct. 2, Seneca Falls 3.
A MAN OF MYSTERY (E. N. McDowell, mgr.): St. Louis, Mo., Sept. 18-23, E. St. Louis, Ill., 24, Hannibal, Mo., 25.
A MATCHMAKER'S MISTAKE: Elion, N. Y., Sept. 25, Hamilton 26, Oneida 26, Canastota 27, Seneca Falls 29, Waterloo 30, Geneva Oct. 2, Penn Yan 3, Canandaigua 4.
A MILK WHITE FLAG: Council Bluffs, Ia., Sept. 19, Cheyenne, Wyo., 22, Denver, Col., 25-30, Cripple Creek Oct. 1, Colorado Springs 2, Pueblo 3, Leadville 4, Salt Lake City, U. S., 6, 7.
A MIXED AFFAIR: Seymour, Ind., Sept. 19, Bedford 20, Bloomington 21, Mitchell 22, New Albany 23.
A MOUNTAIN HERO: Columbia, Pa., Sept. 19, Lancaster 20, Mt. Carmel 21, Mahanoy City 22, Royersford 23.
A PAIR OF BLACK EYES (Betts and Patee, mgrs.): Brockton, Mass., Sept. 18-20.
A RAG TIME RECEPTION: Chicago, Ill., Sept. 18-23.
A ROMANCE OF COON HOLLOW (George R. Gaston, mgr.): Cedar Rapids, Ia., Sept. 19, Iowa City 20, Omaha, Neb., 21-23.
A RUNAWAY GIRL (W. M. Gray, mgr.): Philadelphia, Pa., Sept. 4-30.
A SOLDIER OF THE EMPIRE (A. G. Fielding, mgr.): Philadelphia, Pa., Sept. 18-23, Montreal, Can., 25-30.
A STRANGER IN NEW YORK: Chicago, Ill., Sept. 18-23, Springfield 24, 25, Decatur 26, Mattoon 27, Terre Haute, Ind., 28, Crawfordsville 29, La Fayette 30.
A STRANGER IN A STRANGE LAND: Baltimore, Md., Sept. 18-23, New York city 25—Indefinite.
A TEMPERANCE TOWN (Richards and Canfield): Bath, Me., Sept. 19, Togus 21, Waterville 22, Shawhegan 22, Belfast 23, Rockland 25, Boothbay 26, Portland 27, 28, Berlin 29, Lewiston 30, Lacombe, N. H., Oct. 2, Manchester 3, Fitchburg, Mass., 4, New Bedford 5, Brockton 6, 7.
A TRIP TO CHINATOWN (Fred J. Wright, mgr.): Buffalo, N. Y., Sept. 18-23, Erie, Pa., 25, Jamestown, N. Y., 26, Meadville, Pa., 27, Warren, O., 28, Mansfield 29, Akron 30, Cleveland Oct. 2-7.
A TRIP TO COONTOWN (Cole and Johnson): Jersey City, N. J., Sept. 18-23, Baltimore, Md., 25-30, Harrisburg, Pa., Oct. 2, 3, Lebanon 4, Pottsville 5, Hazlet 6, Allentown 7.
A TEXAS STRIP (A. R. Wilber, mgr.): Toledo, O., Sept. 18-20, Grand Rapids, Mich., 21, Richmond, Ind., 22, Hamilton, O., 23, Cincinnati 25-30.
A WILD GOOSE CHASE (Eastern): Lawrence, Mass., Sept. 20, 21, Manchester, N. H., 22, Nashua 23.
A WILD GOOSE CHASE (Western): Flagstaff, Ariz., Sept. 19, Winslow 20, Gallup, N. M., 21, Albuquerque 22, 23.
A WISE GUY: Hartford, Conn., Sept. 20.
A WISE WOMAN (F. C. Conrad, mgr.): Paris, Ill., Sept. 19, Rockville, Ind., 20, Vincennes 21, Bloomfield 22, Bedford 23, Madison 25, Columbus 26, Noblesville 27, Marion 28, Muncie 29, Elwood 30.
A YOUNG WIFE: New York city Aug. 31—Indefinite.
AIXEN COMEDY: Norwood, N. Y., Sept. 18-23.
ALCAZAR STOCK (Belasco and Thall, mgrs.): San Francisco, Cal., Sept. 4-30.
ALLEN, VIOLA (Lieber and Co., mgrs.): Chicago, Ill., Sept. 11-Oct. 4.
ALONE IN NEW YORK (Thomas H. Davis, mgr.): San Francisco, Cal., Sept. 18-23.
ANDERSON THEATRE: Princeton, Ill., Sept. 18-20, Galesburg 21-23.
AN EASY MARK: (Burt and Simmons, mgrs.): Brooklyn, N. Y., Sept. 18-23, Elizabeth, N. J., 25, Wilmington, Del., 26, York, Pa., 27, Cumberland, Md., 28, Johnston, Pa., 29, Altoona 30, Pittsburg Oct. 2-7.
ANGELL COMEDIANS: Vinton, Ia., Sept. 18-23, Galena, Ill., 25-30.
AN ARABIAN GIRL: St. Louis, Mo., Sept. 18-23.
ARIZONA (Kirk La Shelle and Fred R. Hamlin, props.): St. Louis, Mo., Sept. 18-23, Kansas City 25-30, Omaha, Neb., Oct. 2-4, Topeka, Kan., 5, Atchison 6, St. Joseph, Mo., 7.
AT GAY CONEY ISLAND: Danville, Ill., Sept. 21, Bloomington 22, St. Louis, Mo., 24-30, E. St. Louis, Ill., Oct. 1, Hannibal, Mo., 2, Keokuk, Ia., 3, Ft. Madison 4, Omaha, Neb., 5, 11.
AT THE WHITE HORSE TAVERN (Daniel and Charles Frohman, mgrs.): Chicago, Ill., Sept. 18-30.
AT PINKY RING (M. O. Higgins, mgr.): Kansas City, Mo., Sept. 18-23, St. Joseph 25, Nebraska City, Neb., 26, Lincoln 27, Omaha 28-30.
ARTHUR, JULIA: Boston, Mass., Oct. 3-7.
AUREY DRAMATIC: Springfield, O., Sept. 8-20, Columbus 21-23, Watertown, N. Y., Oct. 2-7.
AUNT JERUSALEM: Iron Mountain, Mich., Sept. 19, Negaunee 20, Ishpeming 21, Menominee 22, Marquette, Wis., 23, Escanaba, Mich., 25, Manistique 26, St. Ignace 27, Sault Ste. Marie 28, Cheboygan 29, Alpena 30.
BEATTY THEATRE: Tecumseh, Neb., Sept. 18-23.

BROWN'S IN TOWN (La Motte and Sowers, mgrs.): Rochester, N. Y., Sept. 18-20, Bradford, Pa., 21, Titusville 22, Youngstown, O., 23, Warren 25, Akron 26, Massillon 27, Wheeling, W. Va., 28, Steubenville, O., 29, Canal Dover 30, Wooster, Oct. 2, Sandusky 3, Tiffin 4, Bucyrus 5, Fostoria 6, Findlay 7.
BALDWIN-MELVILLE: Evansville, Ind., Sept. 18-23, Kenton, O., 25-30, Fremont, Oct. 2-7.
BECAUSE SHE LOVED HIM SO (Charles Frohman, mgr.): Brooklyn, N. Y., Sept. 18-30.
BENNETT-MOULTON (A. Earl Burgess, mgr.): Troy, N. Y., Sept. 18-23, Pittsfield, Mass., 25-30, Saratoga, N. Y., Oct. 2-7.
BENNETT-MOULTON (B): New London, Conn., Sept. 18-23, Norwich 25-30, Meriden, Oct. 2-7.
BETTS, LOUIS: Brockton, Mass., Sept. 18-20.
BLUE JEANS (Patrick and Heniger, mgrs.): Biddeford, Me., Sept. 19, Concord, N. H., 20, Nashua 21, Waltham, Mass., 22, Marlboro 23, Gardner 25, Worcester 26, Webster 27, Southbridge 28, Putnam, Conn., 29, Willimantic 30.
BROWN'S IN TOWN (Delcher and Hennessy, mgrs.): Central City, Col., Sept. 17, Georgetown 18, Idaho Springs 19, Colorado Springs 20, Pueblo 21, Florence 22, Cripple Creek 23, Canon City 25, Salida 26, Leadville 27, Aspen 28, Grand Junction 29, Provo, U. S., 30, Salt Lake City, Oct. 2-7.
BURELL COMEDY (Laura Hurlbert: Chas. W. Burrill, mgr.): Carbondale, Pa., Sept. 25-30.
CARNER STOCK: Lisbon, O., Sept. 18-23.
CARPENTER, FRANKIE (George K. Robinson, mgr.): Waltham, Mass., Sept. 18-23, Lawrence 25-30, Haverhill, Oct. 2-7.
CARRINGTON GREATER AMERICA: Morrison, Ill., Sept. 18, 19, Lyons, Ia., 20, 21, Cedar Rapids, 22, 23, Toledo 25-30.
CARROLL COMEDY: Burton, O., Sept. 18-23, Carrollton 25-30.
CASTLE SQUARE THEATRE STOCK (J. H. Emery, mgr.): Boston, Mass.—Indefinite.
CHAPMAN-WARREN: Natchez, Miss., Sept. 18-23, Montgomery, Ala., 25-30, Columbus, Ga., Oct. 2-7.
CHASE-LISTER: Indianapolis, Ia., Sept. 18-23, Missouri Valley 25-30, Sioux Falls, S. D., Oct. 2-7.
CHESTER, ALMA (O. W. Dibble, mgr.): Gloversville, N. Y., Sept. 18-23, Westfield, Mass., 25-30, Northampton Oct. 2-7.
CHICAGO STOCK (C. H. Rossmak, mgr.): Connersville, Ind., Sept. 18-23, Portland 25-30.
CHRISTIE-RICHARDSON: Clinton, Mo., Sept. 19, Rich Hill 20, Butler 21.
CLARKE, CRESTON (H. W. Storm, mgr.): Baltimore, Md., Sept. 18-23, Washington, D. C., 25-30.
CLARKE, HARRY CORSON (What Happened to Jones): San Francisco, Cal., Oct. 1—Indefinite.
CLEMENT, CLAY: Denver, Col., Sept. 18-23.
COHAN, GUS (Adam K. Hodges, mgr.): Johnston, Pa., Sept. 18-23.
COLLINS, MYRA (Bennett and Ingram, mgrs.): California, Mo., Sept. 18-23, Fulton 25-30.
COLUMBIA STOCK (S. Ashey, mgr.): Lincoln, Ill., Sept. 18-23, Streator 25-30, Wabash, Ind., Oct. 2-7.
COOTE, BERT (Willis M. Goodhue, mgr.): Galt, Can., Sept. 19, Berlin 20, Guelph 21, Lindsay 22, Peterborough 23, Ottawa 25-27, Sherbrooke 28, Barre, Vt., 29, Rutland 30, Albany, N. Y., Oct. 2, 3, N. Adams, Mass., 4, Westfield 5, Troy, N. Y., 6, 7.
COURTNEY COURT: Boston, Mass., Sept. 18-23, New York city 25-30.
CHANE PLAYERS: Williamsport, Pa., Sept. 19, Minersville 20, Lansford 21, Shenandoah 22, Mahanoy City 23.
CRANE, WILLIAM H. (Joseph Brooks, mgr.): Providence, R. I., Sept. 25-30.
DAILEY STOCK: Woodland, Cal., Sept. 18-23, San Jose 25-30, Santa Cruz, Oct. 2-7.
DARKEN RUSSIA (E. C. Pepsen, mgr.): Toledo, O., Sept. 21-23.
DAUGHTERS OF THE POOR (Carrie Esler): New York city Sept. 25-30, Paterson, N. J., Oct. 2-4, Holyoke, Mass., 5-7.
DAVIDSON, FRANK S.: McConnellsville, O., Sept. 18-20, Beverly 21-23, Coonhook 25-27.
DE VONDE STOCK: Elmira, N. Y., Sept. 18-23.
DAVIDSON STOCK (A. E. Davidson, mgr.): Cheboygan, Mich., Sept. 18-20, Manistique 21-23.
DEAR OLD CHARLEY (J. J. Rosenthal, mgr.): St. Joseph, Mo., Sept. 18, Cedar Rapids, Ia., 20, Dubuque 21, Davenport 22, Des Moines 23, Omaha, Neb., 24-27, Sioux City, Ia., 28, Lincoln, Neb., 29, Hastings 30.
DEVIL'S ISLAND: New York city Sept. 18-23.
DILLON, JOHN: Seneca, Kan., Sept. 21, Holton 22, Clay Center 23, Manhattan 25, Junction City 26, Abilene 27, Osage City 30, Emporia, Oct. 2, Ottawa 3, Burlington 4.
DODGE, SANFORD: Brainerd, Minn., Sept. 21-23, Cloquet 25, Grand Rapids 27, 28.
DONNELLY STOCK (Henry V. Donnelly, mgr.): New York city Sept. 25—Indefinite.
DON'T TELL MY WIFE (Felix Rissler, mgr.): Kankakee, Ill., Sept. 30, Hammond, Ind., Oct. 1, Elkhart 2, La Porte 3, Michigan City 4.
DOWNING, ROBERT: Richmond, Va., Sept. 18, Newport 19, Norfolk 20, Danville 21, Lynchburg 22, Knoxville, Tenn., 23, Chattanooga 25, Nashville 26, Birmingham, Ala., 27, Atlanta, Ga., 28, Montgomery, Ala., 29, Pensacola, Fla., 30.
DREW, JOHN: New York city Sept. 11—Indefinite.
DUFFY'S JUBILEE (Bates and Grant, mgrs.): Mechanicsville, N. Y., Sept. 19, Ballston 20, Saratoga 21, Amsterdam 22, Johnston 23.
EIGHT BELLS (Brothers Byrne): Taunton, Mass., Sept. 19, 20, Brockton 21, Fall River 22, 23, Boston 25-30, Jersey City, N. J., Oct. 2-7.
ELDON COMEDIANS (G. H. Eldon, mgr.): Belleville, Ill., Sept. 18-24, Murphysboro 25-30, Carlinville, Oct. 2-7.
ELLEFORD CO.: Reno, Nev., Sept. 18-23, Carson 25-30, Virginia City, Oct. 2-7.
ELROY STOCK: (E. S. Brigham, mgr.): Chester, Pa., Sept. 18-23, Lancaster 25-30.
ELROY STOCK (Edwin Elroy, mgr.): Waterbury, Conn., Sept. 18-23, Holyoke, Mass., 25-30.
EMPIRE STOCK (Joseph Greene): Portsmouth, N. H., Sept. 18-23, Westery, R. I., 25-30, Lynn, Mass., Oct. 2-7.
EMPIRE THEATRE STOCK (Charles Frohman, mgr.): Indianapolis, Ind., Sept. 18-23, St. Louis 25-30.
FAMIO ROMANS: Lowell, Mass., Sept. 18-20, Manchester, N. H., 21-23, Waltham, Mass., 25, Chelsea 26, Brunswick, Me., 28, Rockland 29, Faust (Porter J. White): Lapeer, Mich., Sept. 18, Ionia 19, Big Rapids 20, Mt. Pleasant 21, Alpena 22, Mt. Clemens 25, Monroe 26, Ann Arbor 27, Jackson 29, Hillsdale 30, Coldwater Oct. 2, Three Rivers 3, Battle Creek 5, Kalamazoo 6.
FERGUSON BROTHERS' COMEDY: Anderson, Ind., Sept. 18-23, Crawfordsville 25-30, Piqua, O., Oct. 2-7.
FERRIS COMEDIANS (Dick Ferris, mgr.): Decatur, Ill., Sept. 18-23, Cairo 25-30, Terre Haute, Ind., Oct. 2-7.
FINNIGAN'S BALL (Joe W. Spears, mgr.): Dunkirk, N. Y., Sept. 19, Niagara Falls 20, Dunkirk 21, Jamestown 22, Corry, Pa., 23, Philadelphia 25-30.
FINKE, MRS. (Charles E. Power, mgr.): New York city Sept. 12—Indefinite.
FOREPAUGH STOCK: Philadelphia, Pa., Sept. 4—Indefinite.
FOR HER SAKE (Edwin Gordon Lawrence, mgr.): Grand Rapids, Mich., Sept. 18-20, Kalamazoo 21-23, Toledo, O., 28-30, Detroit, Mich., Oct. 2-7.
FRENCH, R. E.: La Connor, Wash., Sept. 18-20, Rosslyn 21-23, Walla Walla 25-30.
GIBNEY-HOEFFLER (Eastern): Jack Hoefler, mgr.): Richmond, Ind., Sept. 18-23, Troy, O., 25-30.
GREAT NORTHERN STOCK: Veederburg, Ind., Sept. 18-23, 25-30.
GRIMES' CELLAR DOOR (James B. Mackie: Lee Moss, mgr.): Denver, Col., Sept. 25-30.
HACKETT, JAMES K. (Daniel Frohman, mgr.): Providence, R. I., Sept. 21-23, New York city Oct. 2—Indefinite.
HABLEY-DEVOS-ROTHOU: La Crosse, Wis., Sept. 18-23.

HANS HANSON (Johnson and McAlpin, mgrs.): Rock Island, Ill., Sept. 20, Kewanee 21, Bloomington 23, Clinton 25, Lincoln 26, Litchfield 28, Louisiana, Mo., Oct. 2, Hannibal 4, Racine, Wis., 8.
HARCOURT, JESSIE: Gloucester, Mass., Sept. 18-23, Hildeford, Me., 25-30.
HARWIN, CARL A. (John P. Magie, mgr.): Hoboken, N. J., Sept. 22-24, Asbury Park 28, Paterson 29-30.
HAY, YOU SEEN SMITH (Thomas H. Davis, mgr.): Dallas, Tex., Sept. 19, Dennison 20, Sherman 21, Marshall 22, Shreveport, La., 23, Hearts of Oak (Herne's): William B. Gross, mgr.): Schenectady, N. Y., Sept. 19, Johnstown 20, Amsterdam 21, Troy 22, Cohoes 23, New York city 25-30, Baltimore, Md., Oct. 2-7.
HEATHS, GEORGE: Belleville, Can., Sept. 20-23.
HENDRICKS, BEN (A. Yennine Yentleman: Arthur C. Alston, mgr.): Salt Lake City, U. S., Sept. 18-20, Park City 21, Ogden 22, Logan 23, Virginia City, Nev., 25, Reno 26, Auburn, Cal., 27, San Francisco Oct. 2-7.
HILLMAN, MAUDE: Northampton, Mass., Sept. 18-23, Fitchburg 25-30, Cohoes, N. Y., Oct. 2-7.
HIMMELIN'S IDEALS (John A. Himmelin, mgr.): E. Liverpool, O., Sept. 18-23.
HIS BETTER HALF: Marion, O., Sept. 22.
HIS EXCELLENCY, THE GOVERNOR: Philadelphia, Pa., Sept. 18-23.
HOLDEN COMEDY: Marion, O., Sept. 18-21.
HOW HOPPER WAS SIDE TRACKED: Niles, Mich., Sept. 19, Mishawaka, Ind., 20, Rochester 22, Ft. Wayne 23.
HOTEL TONY TURKEY: St. Louis, Mo., Sept. 18-23, Pueblo, Col., 25, Colorado Springs 26, Denver, Oct. 2-7, 30, Salt Lake City, U. S., Oct. 2, 3, Sacramento, Cal., 5, Stockton 6, San Jose 7.
HUMPTY DUMPTY: Cincinnati, O., Sept. 18-23.
HUMAN HEARTS (W. E. Nankerville, mgr.): Fulton, N. Y., Sept. 19, Cortland 20, Oneonta 21, Geneva 22, Auburn 23, Hornellsville 25, Bradford, Pa., 26, Olean, N. Y., 27, Erie, Pa., 28, Titusville 29, McKeesport 30, Rochester Oct. 2, Warren, O., 3, Youngstown 4, New Philadelphia 5, Loraine 6, Shelby 7.
HUNTER-JACKSON: Lima, O., Sept. 18-23, Sandusky 25-30.
HYDE'S COMEDIANS: Brooklyn, N. Y., Sept. 18-23, Newark, N. J., 25-30, Philadelphia, Pa., Oct. 2-7.
IN GREATER NEW YORK: Rochester, N. Y., Sept. 18-20.
IN OLD KENTUCKY: Elgin, Ill., Sept. 19, Dubuque, Ia., 20, Winona, Minn., 21, Faribault 23, St. Paul 25-30, Minneapolis Oct. 2-7.
IN PARADISE: New York city Sept. 4—Indefinite.
IRWIN, MAX (H. B. Sire, mgr.): Newark, N. J., Sept. 18-23.
JAMES-KINDER-HANFORD: Pittsburg, Pa., Sept. 18-23, Washington, D. C., 25-30.
JAMES, TRUE S. (Clark A. Shaw, mgr.): Owosso, Mich., Sept. 19, Pontiac 20, Bay City 21, Ann Arbor 25, Lindsay, O., 26, Ft. Wayne, Ind., 27, KELCEY-SHANNON: Boston, Mass., Sept. 18-23.
KELLY KENT (A. E. Davidson, mgr.): Cheboygan, Mich., Sept. 18-20.
KELLY'S KIDS: Hartford, Conn., Sept. 18-20, Stamford 21, Peekskill, N. Y., 22, Yonkers 23, Kendall, Ma. and Mrs.: Philadelphia, Pa., Oct. 9-14.
KERNELL, JOHN: Atlanta, Ga., Sept. 19, 20, Augusta 21, Charleston, S. C., 22, 23, Jacksonville, Fla., 25, 26, Macon, Ga., 27, Montgomery, Ala., 28.
KEYSTONE DRAMATIC (McGill and Shipman, mgrs.): Tiffin, O., Sept. 18-23, Newark 25-30.
KIDNAPPED IN NEW YORK: Manchester, N. H., Sept. 18-20, Holyoke, Mass., 21-23.
KING DRAMATIC (N. Appel, mgr.): Shamokin, Pa., Sept. 18-23, Reading 25-30, Wilkes-Barre Oct. 2-7.
KLIMT-HEARN: Ft. Worth, Tex., Sept. 18-23, Dallas 25-30, Shreveport, La., Oct. 2-7.
LADAM, HUBERT: Corning, Ia., Sept. 19, Villisca 20, Clarinda 21, Shenandoah 22, Hamburg 23.
LEE, AMY (A. G. Delamater, mgr.): Philadelphia, Pa., Sept. 18-23.
LEBOYLE, HENNESSY (Other People's Money: W. S. Butterfield, mgr.): Clinton, Mass., Sept. 19, Nashua, N. H., 20, Haverhill, Mass., 21, Booth Bay, Me., 22, Bangor 23, Togus 25, Gardiner 26, Fairfield 27, Belfast 28, Rockland 29, Camden 30.
LEWIS, DOROTHY (E. J. Bulkeley, mgr.): So. Bend, Ind., Sept. 19, New Castle 20, Dayton, O., 21-23.
LONDON LIFE: Berlin, Can., Sept. 19, Brantford 20, Hamilton 21, St. Thomas 22, Chatham 23, Long, Frank R.: Ottawa, Kan., Sept. 18-23.
LOST IN LONDON: Boston, Mass., Sept. 18-23.
LOST IN NEW YORK (W. H. Ryno, mgr.): Oneida, N. Y., Sept. 19, Canastota 20, Rochester 21-23, Bridgeport, Conn., 25-27, Hoboken, N. J., 28-30.
LYCHEM STOCK (Daniel Frohman, mgr.): Providence, R. I., Sept. 18-20, New Haven, Conn., 21, Hartford 22, Springfield, Mass., 23, Albany, N. Y., 25, Syracuse 26, Rochester 27, Buffalo 28-30.
MCATULIFFE, JERRY (H. Q. Emory, mgr.): Newport, R. I., Sept. 18-23, Clinton, Mass., 25-30, Lawrence, Oct. 2-7.
MCFADDEN'S FLATS (Gus Hill): Hartford, Conn., Sept. 25-27, Bridgeport 28-30, Troy, N. Y., Oct. 2, 3, Albany 4, Amsterdam 5, Utica 6, 7.
MCPIKE, ANDREW: St. Cloud, Minn., Sept. 18-23.
MACAULEY-PATTON: Wheeling, W. Va., Sept. 18-23.
MACK, ANDREW: New York city Sept. 2-30.
MALONEY'S WEDDING: St. Peter, Minn., Sept. 19, Blue Earth 20, Webster City, Ia., 21, Iowa City 22, Eldora 23, Marshalltown 25, Tama 26, Belle Plain 27, Marengo 28, W. Liberty 29.
MANTELL, ROBERT B. (W. M. Hanley, mgr.): Akron, O., Sept. 19, Canton 20, Mansfield 21, Toledo 22, 23, Coldwater, Mich., 25, Jackson 26, Battle Creek 27, Dowagiac 28, So. Bend, Ind., 29, Racine, Wis., 30, Milwaukee Oct. 2-7.
MANSFIELD, RICHARD (A. M. Palmer, mgr.): Boston, Mass., Oct. 2-14, Chicago, Ill., 16-Nov. 4.
MARLOWE, JULIA: New York city Sept. 18-23, Brooklyn 25-30.
MATHEWS AND BULGER: Milwaukee, Wis., Sept. 18-23, St. Louis, Mo., 25-30.
MAXWELL STOCK: Sycamore, O., Sept. 18-23, Deane 25-30.
MILLER, HENRY (Charles Frohman, mgr.): New York city Sept. 18—Indefinite.
MISS HANUM SCARUM: Philadelphia, Pa., Sept. 18-23.
MISS HOBBS (Charles Frohman, mgr.): New York city Sept. 7—Indefinite.
MISTAKE WILL HAPPEN: Minneapolis, Minn., Sept. 18-23.
MISS PLASTER OF PARIS (Thomas H. Davis, mgr.): Roanoke, Va., Sept. 19, Bristol 20, Knoxville, Tenn., 21, Atlanta, Ga., 23.
MITCHELL'S ALL-STAR PLAYERS (B. Frank Mitchell, mgr.): Pittsford, Pa., Sept. 18-23.
MODJESKA (John C. Fisher, mgr.): San Francisco, Cal., Sept. 25-Oct. 7.
MONEY NO BURN (Baker and Bunelle, mgrs.): Huntington, Ind., Sept. 19, Bryant, O., 21, Napoleon 22, Greenville 30.
MONTE CRISTO: Manchester, Ia., Sept. 20, Independence 21, Cedar Falls 22, Waverly 23, Hampton 25, Eldora 26, Webster City 27.
MORSEY STOCK: Emporia, Kan., Sept. 18-23.
MORRISON COMEDY (Morrison and Powers, props.): Rockland, Me., Sept. 18-20, Bangor 25-30, Portland Oct. 2-7.
MORTIMER, CHARLES (Boyd Carroll, mgr.): Johnsonburg, Pa., Sept. 18-23, Renovo 25-30.
MR. BLUFF OF NEW YORK (Charles F. Edwards, mgr.): Bordentown, N. J., Sept. 19, Milford, Pa., 20, Reading 21-23, Schuylkill Haven 25, Mahanoy City 26.
MR. PLASTER OF PARIS (A. J. Busby, mgr.): Moline, Ia., Sept. 19, Davenport 20, Muscatine 21, Burlington 22, Madison 23, Keokuk 25, Ottumwa 26, Iowa City 27, Cedar Rapids 28, Waterloo 29, Marshalltown 30.
MR. PLASTER OF PARIS (Joseph P. Harris, mgr.): Roanoke, Va., Sept. 19, Bristol 20, Knoxville, Tenn., 21, Chattanooga 22, Atlanta, Ga., 23, Mrs. B. O'SHAUGHNESSY (George W. Monroe): Newark, N. J., Sept. 18-23, Roanoke, Va., 25, Knoxville, Tenn., 26, Chattanooga 27, Birmingham, Ala., 28, Selma 29, Meridian, Miss., 30.
MURRAY AND MACK (Joe W. Spears, mgr.): Marshall, Ill., Sept. 19, Battle Creek, Mich., 20, Coldwater 21, Ann Arbor 22, Pontiac 23.

MYERS, IRVING (Will H. Myers, mgr.): Salem, O., Sept. 18-23, Ft. Wayne, Ind., 25-30.
MY FRIEND FROM INDIA: Hamilton, Can., Sept. 19.
NATIONAL THEATRE (Harry L. Beck, mgr.): Chippewa Falls, Wis., Sept. 18-23, Wausau 25-30.
NATURAL GAS (Eddie Girard: Andrew Mackay, mgr.): Chicago, Ill., Sept. 17-Oct. 8.
NEILL STOCK: Minneapolis, Minn., Sept. 18-23.
NELSON, RODERIC: Newton, Ind., Sept. 18-23.
NEW YORK STOCK: Marengo, Ia., Sept. 18-23.
NEXT DOOR (Royer Brothers): J. H. Arthur, mgr.): Paterson, N. J., Sept. 18-20, Yonkers, N. Y., 21, Tarrytown 22, Poughkeepsie 23, Rondout 25, Troy 26, Ballston 27, Hudson 28, Schenectady 29, Amsterdam 30, Gloversville Oct. 1, Johnstown 2, Rome 3.
OLCOTT, CHAUNCEY (Augustus Pitou, mgr.): Detroit, Mich., Sept. 18-23, Chicago, Ill., 25-30.
OLD PUDDING' HEAD (Eddie Weston): Wilkes-Barre, Pa., Sept. 18-20, Scranton 21-23, Rochester, N. Y., 25-30.
O'NEILL, JAMES: Philadelphia, Pa., Sept. 18-30.
ON AND OFF (Charles Frohman, mgr.): Boston, Mass., Sept. 18-30.
ON THE STROKE OF TWELVE: Cleveland, O., Sept. 18-23, Detroit, Mich., 25-30, Grand Rapids Oct. 2-4.
ON THE WABASH (Edward C. White, mgr.): Scranton, Pa., Sept. 19, Wilkes-Barre 20, Binghamton, N. Y., 21, Rome 22, Utica 23, Syracuse 25-27, Rochester 28-30, Cleveland, O., Oct. 2-7.
OVER THE FENCE (Gus Hill, mgr.): Derby, Conn., Sept. 28, Stamford 29, So. Norwalk 30, Waterbury Oct. 2-4, Bridgeport 5-7.
OWEN, WILLIAM (Phil A. Kilfoil, mgr.): Jamesville, Wis., Sept. 18, 19, Beloit 20, 21, Freeport, Ill., 23, 24, Maquoketa, Ia., 25, 26, Clinton 27, 28.
PAIGE, MARIE (Marshall and Co., mgrs.): Staunton, Va., Sept. 18-23, Charlottesville 25-30.
PAYTON, CORSE, COMEDY (E. M. Gotthold, mgr.): New Bedford, Mass., Sept. 18-30, Fall River Oct. 2-7.
PAYTON CORSE, STOCK (David J. Ramage, mgr.): Lynn, Mass., Sept. 18-23, Taunton 25-30, Woonsocket, R. I., Oct. 2-7.
PECK'S BAD BOY (George M. Heath): Hyde Park, Mass., Sept. 19, Quincy 20, Lynn 21-23, Natick 25, Dalton 26, Pittsfield 27, No. Adams 28, Troy, N. Y., 29, 30.
PERUCHI-BELDINI: Anderson, S. C., Sept. 18-23.
PETER'S COMEDY: Savannah, Ga., Sept. 18-23, Brunswick 25-27, Charleston, S. C., 28-30, Augusta, Ga., Oct. 2-7.
PRINGLE, JOHNNIE: Albion, Neb., Sept. 18-23.
REED, ROLAND: Cleveland, O., Sept. 18-23, Chicago, Ill., 25-30.
REMEMBER THE MAINE (Western: Lincoln J. Carter, prop.): Charles H. Haystead, mgr.): Cartersville, Ga., Sept. 19, Rome 20, Carrollton 21, Gainesville 22, Griffin 23, Atlanta 25-27, Montgomery, Ala., 28, Birmingham 29, 30, Cordelle, Ga., Oct. 1, Savannah 2, Brunswick 3, Jacksonville, Fla., 4, Fernandina 5, Palatka 6, Valdosta, Ga., 7.
REMEMBER THE MAINE (Eastern: Lincoln J. Carter, prop.): Union City, Ind., Sept. 19, Greenville, O., 20, Piqua 21, Urbana 22, Springfield 23, Xenia 25, Washington C. H. 26, Zanesville 27, Columbus 28-30.
RENTROW STOCK: Crawfordsville, Ind., Sept. 18-23.
ROBER, KATHERINE: Wilkes-Barre, Pa., Sept. 18-23, Scranton 25-30.
ROBSON, STUART (D. V. Arthur, mgr.): New York city Sept. 18-Oct. 7.
ROBSON THEATRE: Asheville, N. C., Sept. 18-23.
ROGERS BROTHERS: New York city Sept. 18—Indefinite.
RUSSELL, SOL SMITH: Brooklyn, N. Y., Sept. 18-23, Wilkes-Barre, Pa., 25, Elmira, N. Y., 26, Ithaca 27, Syracuse 28, Rochester 29, 30.
RYAN, DANIEL R. (E. A. Schiller, mgr.): Plattsburgh, N. Y., Sept. 18-23, Burlington, Vt., 25-30, Shannon Co. (Harry Shannon, mgr.): Canal Fulton, O., Sept. 21-23, Urichsville 25-30.
SHEA-MCATULIFFE COMEDY (H. Q. Emory, mgr.): Newport, R. I., Sept. 18-23, Clinton, Mass., 25-30, Lawrence Oct. 2-7.
SHEA, THOMAS E. (G. W. Combs, mgr.): New York city Sept. 18-23, Brockton, Mass., 25-30, Pawtucket, R. I., Oct. 2-7.
SHEARER, TOMMY: Shelby, O., Sept. 18-23, Wooster 25-30, Butler, Pa., Oct. 2.
SHENANDOAH: Omaha, Neb., Sept. 18-20.
SHERLOCK HOLMES (William Gillette): Washington, D. C., Oct. 23-28.
SHYNE STOCK: Grinnell, Ia., Sept. 28-30.
SHIRLEY, JESSIE: Salem, Ore., Sept. 18-23.
SHORE ACRES (William B. Gross, mgr.): Montreal, Can., Sept. 18-23, Brockville 25, Ogdensburg, N. Y., 26, Geneva 27, Batavia 28, Lockport 29, Niagara Falls 30, Buffalo Oct. 2-7.
SHUBERT STOCK: Baker Theatre, Rochester, N. Y.—Indefinite.
SHUBERT STOCK: Portland, Me., Aug. 28—Indefinite.
SIDE TRACKED (Elmer Walters, mgr.): Topeka, Kan., Sept. 18, Manhattan 19, Junction City 20, Burlington 23.
SIDE TRACKED (A. Q. Scammon): Bridgeport, Conn., Sept. 21-23, Port Chester 25, New Milford 26, New Britain 27, Hartford 28, Meriden 29, Derby 30, Stamford Oct. 2, So. Norwalk 3, Danbury 4, 5, Adams, Mass., 6, Burlington, Vt., 7.
SI PLUNKARD (J. C. Lewis: Bob Mack, mgr.): Hillsdale, Mich., Sept. 19, Ypsilanti 20, Monroe 21, Fostoria, O., 22, Elyria 23, Ashtabula 25, Conneaut 26, Northeast, Pa., 27, Girard 28, Jamestown, N. Y., 29, Meadville, Pa., 30, Rochester Oct. 4, Tarentum 5, Greensburg 6, Jeannette 7.
SKINNER, OTIS (J. J. Buckley, mgr.): Washington, D. C., Sept. 18-23.
SOTHERN, E. H.: New York city Sept. 11—Indefinite.
SOWING THE WIND: Albany, N. Y., Sept. 18-20, Cohoes 21, Rochester 25-27, Syracuse 28-30.
SPOONERS, THE (Edna May and Cecil: B. S. Spooner, mgr.): Binghamton, N. Y., Sept. 18-23, Elmira 25-30, Paterson, N. J., Oct. 2-7.
SPORTING LIFE: Boston, Mass., Sept. 4—Indefinite.
SULLY, DANIEL (Willis E. Boyer, mgr.): Glens Falls, N. Y., Sept. 19, Plattsburgh 25, Ft. Edward 26, Albany 28-30, N. Adams, Mass., Oct. 2, Adams 3, Westfield 4, Hartford, Conn., 5, Waterbury 6, Middletown 7.
SUPERBA: Indianapolis, Ind., Sept. 18-23.
THANHOUSER STOCK: Milwaukee, Wis., Nov. 14—Indefinite.
THE CHERRY PICKERS (Nathan Appel, mgr.): Hoboken, N. J., Sept. 18-20, Easton, Pa., 21, Pottsville 22, Reading 23, Hazleton 25, Bloomsburg 26, Ashland 27, Shamokin 28, Lock Haven 29, Bradford 30.
THE CHILDREN OF THE GRETTO (Lieber and Co., mgrs.):

Vera De Nole's Mammoth Production,

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THE GIRL FROM MAXIM'S: New York city Aug. 29—Indefinite.

THE GOOD MR. BEST (Newell and Curran, mgrs.): Lowell, Mass., Sept. 21-23, Concord, N. H., 25, Laconia 26, Barre, Vt., 27, Ottawa, Can., 28-30.

THE GREAT NORTHWEST (Wilson and Grute, mgrs.): Toledo, O., Sept. 18-20, Grand Rapids, Mich., 21-23, Chicago, Ill., 25-27, 14.

THE HEART OF CHICAGO (Ed W. Rowland, mgr.): Cincinnati, O., Sept. 18-23.

THE HEART OF MARYLAND (David Belasco, mgr.): Stamford, Conn., Sept. 18, Danbury 19, Waterbury 20, South Norwalk 21, Bridgeport 22, New Haven 23.

THE HOTTEST COON IN DIXIE (Phil R. Miller, prop.): Will H. Barry, mgr.: Davenport, Ia., Sept. 18, Clinton 20, Dubuque 21, Des Moines 22, Lincoln 23, 27-29, Beatrice 30, St. Joseph, Mo., Oct. 2, Atchison, Kan., 3, Leavenworth 4, Lawrence 5, Topeka 6, Emporia 7.

THE HUSTLER: Allentown, Pa., Sept. 20, Pottsville 21, Somerville, N. J., 22, Plainfield 23, Westchester, Pa., 26, Carlisle 27, Columbia 28, Hanover 29, York 30, Johnstown Oct. 2, Altoona 3, Lewistown 4, Reading 5, Lancaster 6, Harrisburg 7.

THE KATZENHAMMER KIDS (Blondell and Fendley, mgrs.): Lynn, Mass., Sept. 28-30, Worcester Oct. 2-7.

THE KING OF THE OPIUM RING: Washington, D. C., Sept. 18-23.

THE LITTLE MINISTER: Toronto, Ont., Sept. 18-23, Hamilton 25, Niagara Falls, N. Y., 26, Jamestown 27.

THE LOBSTER (Fisher and Carroll; Edgar Selden, mgr.): Paterson, N. J., Sept. 25.

THE MERRY VOYAGERS: Dubuque, Ia., Sept. 19-22.

THE MISSOURI GIRL: Mt. Carroll, Ill., Sept. 19, Freeport 20, Dixon 21, Sterling 22, Rock Island 23, Peru 24, Keosauqua 25, Galesburg 26, Burlington 27, Bushnell 28, Macomb 29, Monmouth 30, Beardstown Oct. 2, Hannibal, Mo., 3, Jacksonville, Ill., 4, Petersburg 5, Lewistown 6, Canton 7.

THE MOTHER (Martin J. Dixon, mgr.): New York city Sept. 25-31.

THE MOUNTAIN HERO (Henry Melnotte, mgr.): Columbia, Pa., Sept. 19, Lancaster 20, Mt. Carmel 21, Mahanoy City 22, Royersford 23.

THE MUSKETEERS (James O'Neill; Liebler and Co., mgrs.): Philadelphia, Pa., Sept. 18-30.

THE MYSTERIOUS EGG: New York city, Sept. 19, Norfolk 20, 21, Richmond 22, 23, Lynchburg 24, Bristol 27, Knoxville, Tenn., 29, Chattanooga 30.

THE PAY TRAIN: Marshfield, Wis., Sept. 18, 19, Eau Claire 20, Menominee 21, Winona, Minn., 22, 23.

THE PLAYERS (Moreton Baker, mgr.): Holton, Kan., Sept. 18, 19.

THE PRODIGAL FATHER: Wallingford, Conn., Sept. 18, Meriden 19, Bristol 20, Greenfield, Mass., 21, Westfield 22, Pittsfield 23, Schenectady, N. Y., 25, Gloversville 26, Johnstown 27, Ithaca 28, Little Falls 29, Utica 30, Syracuse Oct. 2-4.

THE PURPLE LADY: Cincinnati, O., Sept. 18-23.

THE QUEEN OF CHINATOWN: Syracuse, N. Y., Sept. 21-23.

THE RISING GENERATION (Billy Barry; George Felix, manager): Worcester, Mass., Sept. 18-23, Fall River 25, Salem 26, Brockton 27, Newport, R. I., 29, Hartford, Conn., 30.

THE SIDEWALKS OF NEW YORK (Thomas H. Davis, mgr.): Galveston, Tex., Sept. 19, Austin 20, San Antonio 21, Waco 22, Dallas 23, Ft. Worth 25.

THE SIGN OF THE CROSS: Montreal, Can., Oct. 2-7.

THE SPAN OF LIFE (E. E. Zimmerman, mgr.): New York city Sept. 18-23, Worcester, Mass., 25-30.

THE SPORTING DUCHESS (C. L. Durban, mgr.): Brooklyn, N. Y., Sept. 25-30.

THE SUNSHINE OF PARADISE ALLEY (Louis Miller, mgr.): Farmington, Me., Sept. 19, Norway 20, Berlin, N. H., 21, Newport, Vt., 22, St. Johnsbury 23, Barre 25, Montpelier 26, St. Albans 27, Plattsburg, N. Y., 28, Fair Haven, Vt., 29, Keene, N. H., 30, Claremont Oct. 2, Peterboro 3, Franklin Falls 4, Concord 5, Laconia 6, Farmington 7.

THE TELEPHONE GIRL (Fred G. Ross, mgr.): Chattanooga, Tenn., Sept. 19, Atlanta, Ga., 20, 21, Birmingham, Ala., 22, New Orleans, La., 25-30.

THE THREE MUSKETEERS: Zanesville, O., Sept. 19.

THE VILLAGE POSTMASTER (J. Wesley Rosenquest, mgr.): Brooklyn, N. Y., Sept. 25-30.

THE WHITE HEATHEN (Rose Coglian): Brooklyn, N. Y., Sept. 25-30.

THE WHITE SLAVE (Campbell-Caldwell, mgrs.): Syracuse, N. Y., Sept. 18-20, Rochester 21-23, Cleveland, O., 25-30.

THE WHEEL OF FORTUNE: Eau Claire, Wis., Sept. 20, Menominee 21, Winona, Minn., 22, 23, La Crosse, Wis., 25, 26.

THOSE HEAVENLY TWINS (W. Coleman Parker, mgr.): Mahanoy City, Pa., Sept. 19, Reading 21.

THROUGH THE BREAKERS (Gus Hill): Schenectady, N. Y., Sept. 23, Albany 25-27, Troy 28, Gloversville 29, Cohoes 30, Philadelphia, Pa., Oct. 2-7.

TOOLE, J. E. (Lycium Stock): Freehold, Pa., Sept. 18-20, Sunbury 21-23, Shippensburg 25-30, Frederick, Md., Oct. 2-7.

TWO JOLLY ROVERS (J. F. Leonard): Allentown, Pa., Sept. 19, Pottsville 20, Reading 21, Lancaster 22, Columbia 23.

TWO LITTLE VAGABONDS: Baltimore, Md., Sept. 18-23, Philadelphia, Pa., 25-30.

TWO MARRIED MEN (Charles E. Schilling, mgr.): Des Moines, Ia., Sept. 18, 19, Oskaloosa 20, Newton 21, Marshalltown 22, Cedar Rapids 23, Davenport 24, Moline, Ill., 25, Clinton, Ia., 26, Dubuque 27, Rockford, Ill., 28, Beloit, Wis., 29, Janesville 30.

UNCLE JOSH SPRUCERY (Western): Madison, Ind., Sept. 20, Washington 22, Terre Haute 23.

UNCLE JOSH SPRUCERY (Eastern): Columbus, O., Sept. 18-20, Xenia 21, Washington C. H. 22, Lancaster, Pa., 23.

UNCLE JOSH SPRUCERY (Southern): Batavia, Ill., Sept. 21, Rockford 22.

UNCLE SETH HASKINS (Hodgkins and Kherns): Columbus, O., Sept. 18-20.

UNCLE TOM'S CABIN (Shipman): Lyons, N. Y., Sept. 19, Clyde 20, Savannah 21, Port Byron 22, Eldridge 23.

UNCLE TOM'S CABIN (Stetson): Lansing, Mich., Sept. 19, Flint 20, Bay City 21, Saginaw 22, London, Ont., 25, Brantford 26.

UNCLE TOM'S CABIN (Al W. Martin, sole owner): Louisville, Ky., Sept. 18-23.

UNCLE TOM'S CABIN (Burdett): Albion, Ia., Sept. 19, Fairfield 20, Marion 21, Newton 26.

UNCLE TOM'S CABIN (Palmer): Dallas and Goodhart, mgrs.: Columbia, Pa., Nov. 4.

UNCLE TOM'S CABIN (Middaugh's): Watkins, N. Y., Sept. 21, Clifton Springs 22, Seneca Falls 23, Waterloo 25, Skaneateles 26, Baldwinsville 27, Pulaski 28.

UNDER THE DOME (Eastern): Martin Golden, mgr.: Paulding, O., Sept. 19, Ft. Wayne, Ind., 20, Auburn 21, Defiance, O., 22, Delphos 23, Lima 25, New Bremen 26, Piqua 27, Springfield 28, St. Marys 29, Xenia 30, Columbus Oct. 2-4, Delaware 5, Marion 6, Urbana 7.

UNDER THE DOME (Western): Fond du Lac, Wis., Sept. 19, Janesville 20, Waukesha 21, Portage 22, Stevens Point 23, Eau Claire 25, Chippewa Falls 26, Stillwater, Minn., 27.

UNDER THE RED ROSE: Providence, R. I., Sept. 18-23, Attleboro, Mass., 25, Lynn 26, Springfield 27, Meriden, Conn., 28, Waterbury 29, New Haven 30.

VANCE COMEDY: Mahanoy City, Pa., Sept. 18-20, Allentown 21-23.

VAN DYKE AND EATON: Davenport, Ia., Sept. 18-23, Taylorville 25-30, Springfield Oct. 2-7.

VICTORIA STOCK: Columbus, O., April 17—Indefinite.

VILLA, AGNES WALLACE (James H. Allinger, mgr.): Brooklyn, N. Y., Sept. 25-30, Dover, N. J., Oct. 2, Newton 3, Elizabeth 4, New Rochelle, N. Y., 5, Wakefield, R. I., 6, Westerly 7.

VROOM-ADDISON: Stockton, Cal., Sept. 18-23, Fresno 25-30, Bakersfield Oct. 2-7, San Bernardino 9-13, Pomona 15, 16.

WAITE STOCK: Lawrence, Mass., Sept. 18-23, Dover, N. H., 25-30, Newport, R. I., Oct. 2-7.

WAITE'S COMEDY: Trenton, N. J., Sept. 18-23, Yonkers, N. Y., 25-30, Newburg Oct. 2-7.

WAGNER, MARGUERITE: Atchison, Kan., Sept. 18-23.

WALSH-MACDOWELL (Ben Stern, mgr.): Milwaukee, Wis., Sept. 18-23, Cleveland, O., 25-30.

WALTER, LESTER STOCK: Johnstown, Pa., Sept. 16-23, Jamestown, N. Y., 25-30, Franklin, Pa., Oct. 2-7.

WALTERS, JULE: Niles, Mich., Sept. 19, Mishawaka, Ind., 20, Rochester 21, Ft. Wayne 23, Jackson, Mich., 25, Bay City 26, Saginaw 27, Howell 28, Fostoria, O., 29, Gallon 30.

WARD AND VOKES: Detroit, Mich., Sept. 18-23.

WADE, FREDERICK (Clarence M. Brune, mgr.): Richmond, Va., Sept. 18, 19, Newport News 20, Suffolk 21, Norfolk 22, 23, Wilmington, N. C., 25, Charleston, S. C., 26, Augusta, Ga., 27, Macon 28, Atlanta 29, 30.

'WAY DOWN EAST': Boston, Mass., Aug. 28-Oct. 28.

WE'UNS OF TENNESSEE (W. M. Gray, mgr.): New York city Sept. 25-30.

WHEN LONDON SLEEPS (J. H. Wallick, mgr.): Philadelphia, Pa., Sept. 18-23.

WHO IS WHO (F. W. Stair, mgr.): Chatham, Can., Sept. 19, Ann Arbor, Mich., 20, Jackson 21, Battle Creek 22, Chicago, Ill., 25-30.

WHY SMITH LEFT HOME: New York city Sept. 4—Indefinite.

WIDEMANN'S BIG SHOW (Willis Bass, business mgr.): Glasgow, Ky., Sept. 18-24.

WILLIAMS COMEDY: Union, S. C., Sept. 18-23, Asheville, N. C., 25-30.

WILLIAMS STOCK (M. R. Williams, mgr.): Batavia, N. Y., Sept. 18-20.

WILSON, GEORGE W. (E. D. Davenport, mgr.): Lewistown, Me., Sept. 18-23, Lowell, Mass., 25-30, Nashua, N. H., Oct. 2-7.

WILSON THEATRE: Fairbury, Ill., Sept. 18-23.

WOLFE, HARRISON J. (W. Weisberg, mgr.): New York city Sept. 18-23, Jersey City, N. J., 25-30, Washington, D. C., Oct. 2-7.

WOODWARD STOCK: Kansas City, Mo., Sept. 3—Indefinite.

WOODWARD-WARREN (Guy Woodward, mgr.): Augusta, Ga., Sept. 18-23.

ZAZA (Mrs. Leslie Carter): New York city Sept. 11-30.

ZORAH: Chicago, Ill., Sept. 4—Indefinite.

OPERA AND EXTRAVAGANZA.

ABORN, MILTON: Newburg, N. Y., Sept. 18-23, Montreal, Can., 25—Indefinite.

AMSDEN BROS.: Beloit, Wis., Sept. 22, Portage 26, Beaver Dam 27, 28, Merrill 30, Wausau Oct. 2.

ANDREWS OPERA: Rock Island, Ill., Sept. 18, 19, Burlington, Ia., 20, 21, Peoria, Ill., 22, 23, La Salle 25.

BANDA ROSA: Guelph, Can., Sept. 19, Hamilton 20, St. Catharines 21, Rochester, N. Y., 22, 23, New York city Sept. 25-30.

BLACK PATTI'S TROUBADOURS Voelek and Nole, mgrs.: Cleveland, O., Sept. 18-23, Detroit, Mich., 25-30, Toledo, O., Oct. 2-4, Elkhart, Ind., 5, 8, Bend 6, Pullman, Ill., 7.

BOSTON LYRIC: Seattle, Wash., Sept. 18-23, Victoria, B. C., 25-30, Vancouver, Oct. 2-7.

BOSTON SERENADERS: Philadelphia, Pa., Sept. 11—Indefinite.

BOSTONIANS: Rochester, N. Y., Sept. 19, 20, Buffalo 21-23, Utica 25, Springfield, Mass., 26, Hartford, Conn., 27, 28, New Britain 29, Worcester, Mass., 30.

DANIELS, FRANK: Scranton, Pa., Oct. 9.

DE ANGELIS, JEFFERSON (John F. Slouch, mgr.): Syracuse, N. Y., Sept. 19, Erie, Pa., 20, Akron, O., 21, Canton 22, Springfield 23, Cincinnati 25-30.

HOPPER, DE WOLF (E. R. Reynolds, mgr.): London, Eng., Aug. 28—Indefinite.

JACK AND THE BEANSTALK (E. G. Goodwin, mgr.): Waterbury Conn., Sept. 25, New Haven 26, New Britain 27, Middletown 28, Hartford 29, New London 30.

JAXON OPERA: Brooklyn, N. Y., Sept. 18-23.

OLYMPIA OPERA (E. F. Seamans, mgr.): Des Moines, Ia., Sept. 23, Dubuque Oct. 2-17.

PACKARD'S OPERA: Richmond, Va., Sept. 18-23.

ROBINSON COMIC OPERA (Frank W. French, mgr.): Portland, Me., Sept. 18-23, Eastport 25-30.

THE BURGESS PRINCE: Albion, Mich., Sept. 18-23, Rochester, Ind., 25-30.

THE BRIDE ELECT: Newport, R. I., Sept. 25, Fall River, Mass., 26, Woonsocket, R. I., 27, Williamstown, Conn., 28, Worcester, Mass., 29, Lowell 30.

THE MAN IN THE MOON: New York city April 24—Indefinite.

THE ROUNDERS (George W. Lederer, mgr.): New York city July 12—Indefinite.

WILBUR OPERA: Saginaw, Mich., Sept. 18-23.

WILSON, FRANCIS: New York city Sept. 18—Indefinite.

VARIETY.

AMERICAN BURLSQUERS: Washington, D. C., Sept. 18-23.

AMERICA'S VAUDEVILLE STARS: Milwaukee, Wis., Sept. 17-23.

AUSTRALIAN BEAUTIES: Philadelphia, Pa., Sept. 18-23.

BIG GAIETY (Rice and Barton, mgrs.): Louisville, Ky., Sept. 18-23, Indianapolis, Ind., 25-30, Big Sensation: Troy, N. Y., Sept. 18-20, Albany 21-23.

BOHEMIAN BURLSQUERS: New York city Sept. 18-23.

BON TON STOCK (Charles Leybourne, prop.): Frank B. Shalters, mgr.: Scranton, Pa., Sept. 18-23, Wilkes-Barre 25-30.

BOWERY BURLSQUERS: Brooklyn, N. Y., Sept. 18-23.

CITY CLUB: Pittsburg, Pa., Sept. 18-23.

CITY SPORTS (Phil Sheridan, mgr.): Brooklyn, N. Y., Sept. 18-23.

DAINTY DUCHESS: Philadelphia, Pa., Sept. 18-23.

DWEYER, SAM: Boston, Mass., Sept. 18-23.

EUROPEAN SENSATION: New York city Sept. 18-23.

GAY MASQUERADES (Gus Hill): Providence, R. I., Sept. 25-30, Brooklyn, N. Y., Oct. 2-7.

GAY MORNING GLORIES: New York city Sept. 11-23.

GRAND SOUTHERN SPECIALTY: New Haven, Conn., Sept. 21-23.

HART, JOSEPH: St. Paul, Minn., Sept. 18-23.

HIGH ROLLERS: Terre Haute, Ind., Sept. 20, 21.

INDIAN MAIDENS: New York city Sept. 11-23.

JACK'S, SAM T. OWN: Providence, R. I., Sept. 18-23, Manchester, N. H., 25-27, Fall River, Mass., 28-30.

KENTUCKY PICKANINIES (John McCracken, mgr.): Frankfort, Ky., Sept. 20, Georgetown 21, Memphis, Tenn., 25-30, Shelbyville, Ky., Oct. 2, New Albany, Ind., 5.

LINCOLN BROTHERS: Lakewood, N. J., Sept. 19, Red Bank 20, Mt. Holly 21, Salem 22, Bridgeport 23.

LITTLE EGYPT EXTRAVAGANZA: London, Can., Sept. 19, Woodstock 20, Guelph 21, Hamilton 22, Niagara Falls, N. Y., 23.

LITTLE LAMBS (Harry Morris): Baltimore, Md., Sept. 18-23, Washington, D. C., 25-30.

LITTLE MAGNETS: Jersey City, N. J., Sept. 18-23.

LONDON BELLES (Rose Sydel; J. H. Barnes, mgr.): Boston, Mass., Sept. 18-23, Syracuse, N. Y., 25-27, Auburn 30, Rochester Oct. 2-7.

MAJESTIC BURLSQUERS: Buffalo, N. Y., Sept. 18-23.

MALONEY'S IRISH VISITORS (Frank W. Nason, mgr.): Port Jefferson, N. Y., Sept. 19, New Canaan, Conn., 20.

MCINTYRE AND HEATH: Philadelphia, Pa., Sept. 18-23.

MERRY MAIDENS: Brooklyn, N. Y., Sept. 18-23.

OCTOBERN (Isam's): Pittsburg, Pa., Sept. 18-23, Washington, D. C., 25-30.

ORPHEUM TROUBADOURS (Eugene Spofford, mgr.): Appleton, Wis., Sept. 18-23, Oshkosh 25-30, De Pere Oct. 2-7.

PARISIAN WIDOWS: Paterson, N. J., Sept. 18-23.

PROTOPAPAS TROUADERO (Byron Lindley): Quincy, Ill., Sept. 20, Keokuk, Ia., 21, Ft. Madison 22, Burlington 23, Centerville 25, Albia 26, Knoxville 27, Newton 28, Nevada 29, Jefferson 30, Boone Oct. 2, Ft. Dodge 3, Eagle Grove 4, Marshalltown 5, 6, Cedar Falls 7.

REEVES, AL: Cleveland, O., Sept. 18-23.

REILLY AND WOODS: Buffalo, N. Y., Sept. 25-30.

RENTZ-SANTLEY (Abe Leavitt, mgr.): Newark, N. J., Sept. 18-23, Philadelphia, Pa., 25-Oct. 7.

RICK AND BARTON GAIETY: Louisville, Ky., Sept. 18-23.

SEMON'S, HARRY W., EXTRAVAGANZA: Fall River, Mass., Sept. 18-29, Lynn 21-23, New York city 25-Oct. 14.

TAMMANY TIGERS (Gus Hill): Boston, Mass., Sept. 25-30, Philadelphia, Pa., Oct. 2-7.

TUXEDO CLUB (Joe Oppenheimer, mgr.): Philadelphia, Pa., Sept. 18-23.

TWENTIETH CENTURY COMEDIANS: Baltimore, Md., Sept. 18-23.

UTOPIAN BURLSQUERS: Providence, R. I., Sept. 18-23, Fall River, Mass., 25-27, Lowell 28-30, New York city Oct. 2-14.

VANITY FAIR (Gus Hill): Brooklyn, N. Y., Sept. 25-30, Newark, N. J., Oct. 2-7.

VANITY FAIR (Western): J. J. Collins, mgr.: Spokane, Wash., Sept. 19, Ritzville 20, Dayton 21, Walla Walla 22, Pendleton, Ore., 23, N. Yakima, Wash., 25, Tacoma 26, New Whatcom 27, Everett 28, Seattle 29, 30, Astoria, Ore., Oct. 2, Portland 3, 4.

WATSON SISTERS BURLSQUERS: Detroit, Mich., Sept. 18-23, Toronto, Can., 25-30, Grand Rapids, Mich., Oct. 2-7.

WEBER AND FIELDS' STOCK: New York city Sept. 7—Indefinite.

WILLIAMS, HARRY W.: Fall River, Mass., Sept. 21-23.

WINE, WOMEN AND SONG: Cincinnati, O., Sept. 18-23.

MINSTRELS.

BEACH AND BOWERS: Cripple Creek, Col., Sept. 19, Colorado Springs 20, Pueblo 22, 23.

CULHANE, CHASE AND WESTON'S: Jonesport, Me., Sept. 19, Machias 20, Lubec 21, Eastport 22, 23, Calais 25, Houlton 26, Woodstock, N. B., 27, Fredericton 28, St. John 29, Sussex Oct. 2, Moncton 3, Chatham 4, New Castle 5, Sackville 6, Joggins Mines 7.

FIELD'S, AL. G.: Nashville, Tenn., Sept. 18, 19, Cairo, Ill., 21, Memphis, Tenn., 22, 23, Birmingham, Ala., 25, Atlanta, Ga., 26, 27, Athens 28, Augusta 29, 30, Charleston, S. C., Oct. 2, 3, Savannah, Ga., 4.

GEORGIA: Vancouver, B. C., Sept. 18, 19, New Whatcom, Wash., 20, Port Townsend 21, Port Angeles 22, Port Blakeley 23.

HI HENRY'S: Amsterdam, N. Y., Sept. 19, Albany 20, 21, Mechanicsville 22, Troy 23, Cohoes 25, Poughkeepsie 27.

MELROY, CHANDLER AND Co.: Oklahoma City, Ok. T., Sept. 19-22.

PRIMROSE AND DOCKSTADER'S (J. H. Decker, mgr.): Pittsburg, Pa., Sept. 25-30.

RICHARDS AND PRINGLE'S: Centerville, S. D., Sept. 19, Yankton 20, Hewarden, Ia., 21.

RUSCO AND HOLLAND'S: Poplar Bluff, Mo., Sept. 19, Jonesboro, Ark., 20, Newport 21, Little Rock 22, Hot Springs 23, Arkadelphia 25, Texarkana 26, Jefferson, Tex., 27, Palestine 28, Houston 29, Galveston 30.

SAN FRANCISCO: Lowell, N. Y., Sept. 19, Port Leyden 20, Boonville 21, Minn., Sept. 19, Al-SOUTH'S OLIVER: Fairbault, Minn., Sept. 19, Leola 20, Austin 21, Mason City, Ia., 22, Charles City 23, Waterloo 25, Independence 26, Cedar Rapids 27, Dubuque 28, Clinton 29, Moline, Ill., 30.

SUN'S, GUS: Frostburg, Md., Sept. 19, Bedford, Pa., 20.

VOGEL AND DEMING'S (John W. Vogel, mgr.): S. Fork, Pa., Sept. 19, Altoona 20, Tyrode 21, Lock Haven 22, Williamsport 23, DuBois 25.

WASHBURN'S, W. L.: Fredericksburg, Va., Sept. 19, Charlottesville 20, Lexington 21, Roanoke 22, Lynchburg 23.

WEST'S, WILLIAM H.: Minneapolis, Minn., Sept. 18-20, St. Paul 21-23.

CIRCUSES.

BAERNUM AND BAILEY: Arbroth, Scotland, Sept. 19, Perth 20, Sterling 21, Dumbarton 22, Paisley 23, Glasgow 25-30.

FOREPAUGH-SELLS BROTHERS': Chillicothe, Mo., Sept. 19, Carrollton 20, Columbia 21, Macon 22, Ottumwa, Ia., 23, Mt. Pleasant 25, Galesburg, Ill., 26, Mendota 27, Clinton 28, Havana 29, Champaign 30.

MAIN, WALTER L.: Oakland, Cal., Sept. 21, 22.

TELEGRAPHIC NEWS

CHICAGO.

Viola Allen's Success—New Bills and Assorted Items of Interest.

(Special to The Mirror.)

CHICAGO, Sept. 18.

With melodrama, minstrel, comedy, romantic drama, farce, rag-time, and various other branches of dramatic art, our theatregoers are well cared for. Of course Viola Allen comes first, under existing circumstances. She has made a decided personal hit in *The Christian at Powers*, and her managers have surrounded her with a splendid company. The business has been so good that the audience has been asked to see the opening of the second week of the engagement. The first week's receipts were \$10,000.

While Francis Walsh and Melbourne MacJannet made an artistic success in the Sardou plays at the Columbia during the past two weeks, the business was not what it should have been. Last night they were succeeded by *At the White Horse Tavern*, in which Fred Bond, Leo Dietrichstein, Charles Bradshaw, Anne Sutherland, and Miriam Nesbitt had the leading parts.

Primrose and Locksater's Minstrels have been filling the Grand Opera House to capacity, and are there for a second week. Theirs is a great bill. Roland Reed will follow in his new play, *His Father's Boy*, and Edison St. Jack is here to tell us all about it. Arizona will have the two Fall festival weeks at the Grand, following Mr. Reed.

There is absolutely no question about the success of Edwin Arden's Hebrew play, *Zorah*, at McVicker's, and it will not surprise me if it outlives the other Ghetto plays of the season. This is its final week, and it will be followed next Sunday by Chauncey Olcott in *A Romance of Athlone*.

The Forty Club will have its first dinner of the season at the Grand Pacific Hotel on Sept. 26, and among the guests will be Edgar L. Davison, Chauncey Olcott, C. Leslie Allen, Robert Brown, Roland Reed, Harry A. Smith, Brandon Hurst, Fred Bond, Leo Dietrichstein, Charles Bradshaw, Oscar Eagle, Harold Russell, and Luke Martin.

The stock at the Dearborn is following Haney and Company this week with Lady Windermere's Fan, and Valerie Berge has been added to the company, while at Hopkins' the stock revives *Foggy's Ferry*.

Manager Alexander Comstock is doing well at Steinway Hall in his magical entertainment, and Maro, the magician, is a drawing card.

I have paid a number of visits to the old "Dixies" and I have been surprised to notice that the actors who frequent the place have been clean shaven. This is unusual in Summer, but I have just learned the reason. Two blocks from the place is a newly-established college for barbers, and I found that the actors went over there to attend the clinics daily. Of course it is practice for the students in the college, but at the same time the actors get a good shave.

Finigan's Bill was followed at the Great Northern Theatre by *A Stranger in New York*, and at the new Lyric, which has opened most auspiciously, *The Countess of 400* is followed by Eddie Girard and Eddie Garvey in *Natural Gas*. At the Alhambra yesterday Myles McCarthy was followed by Barney Ferguson in McCarthy's Mishap, while over at the Academy of Music *The Wyoming Mail* is succeeded by *A Ragtime Reception*, in which Gus Pixley has the principal role.

Lincoln J. Carter's *Chattanooga* is the card at the Bijou this week, while his new production, *Just Before the Dawn*, is at his own Criterion. *Who is Who* is at the Great Northern.

May Hooper, the clever leading woman of the Hopkins' stock, will return next week, after a well earned vacation, opening in *Camille*, with Fred Bryton as Armand.

It goes without saying that all of her army of Chicago admirers were glad to hear of Mrs. Pike's signal triumph as Becky Sharp in *New York*. We fully expected it, and we received the glad tidings from reliable sources, and paid no attention to the biased opinions of the lobsers and other sea food papers. No one here ever believes in the Gotham press so far as the drama is concerned.

On Oct. 8 Manager Litt will give an elaborate production of *The Great Ruby* at McVicker's. The Great Northwest will follow *Chattanooga* at the Bijou, and *Uncle Tom's Cabin* will succeed *Just Before the Dawn* at the Criterion.

"Punch" Wheeler informs me that he is even with the world again—that he, who was just as many people as he doesn't owe.

Brother Tim Murphy has finished his vaudeville engagements here, and soon goes out with Opie Reed and Frank Pixley's play, *The Carpet-bagger*, which has been made into a novel by the authors.

That Boston correspondent of yours, Jay Benton, attempted to play a low-down trick last week on a confiding young man who had been sent out here to do the trust conference for Benton's paper, the *Transcript*. He gave the young man what appeared to be a letter of introduction to me, and in a concealed postscript he asked me to send him up for sixty days. "Biff" HALL.

BOSTON.

A Quiet Week—Regular Season Opens at Castle Square—News.

(Special to The Mirror.)

BOSTON, Sept. 18.

Another quiet Monday, with few changes. Evidently local managers are waiting until Oct. 2, when everything will come in a bunch.

The regular season at the Castle Square opened to-night with all the leading members of the stock back in the fold and with some new members. Lillian Lawrence, more popular than ever, returned after a long vacation. Nina Morris resumed the place which she filled when the stock first came to the Castle Square, two years ago, and John Craig made his first appearance as a leading man. The wife was the play, and it will be followed by Sue.

Herbert Kecey and Effie Shannon were seen under more favorable circumstances than the last time that they appeared here in *The Moth and the Flame*, and the engagement at the Museum will prosper accordingly. Clyde Fitch's play will be given only this week, as a new Southern play is slated for Sept. 25.

Courted Into Court was seen at the Grand Opera House to-night with Maud Huth and Billy Clifford, who made a pronounced success.

On and Off began the last half of its stay in Boston at the Hollis.

In *Millie Fitt* at the Park to-night, Aubrey Boucicault resumed his original character, replacing E. S. Abeles. Julia Arthur and company are rehearsing *More than Queen* for Oct. 2.

Although the last nights of *Sporting Life* are not advertised at the Boston they are here just the same. For the Bostonians will follow. 2. and this would limit Elita Proctor Otis's great success here to the coming fortnight.

Way Down East is pretty near the time when it can celebrate its hundredth local performance, and the engagement at the Tremont is as successful as ever. It will run until Oct. 23, when *Three Little Lambs* will have its first professional production.

Go-Won-Go-Mohawk is at the Bowdoin Square this week, while the other half of the stock moves up to the Grand Time with *Lost in London*.

That reminds me of a performance of the play which I saw up in Whitefield, N. H., one Summer. A company that struck town in the last stages of collapse, consisted of three men and one woman. When evening came I went to the hall, and the leading man was at the door taking tickets. When the few spectators were all in he

persuaded a friend, agent of a circus which was coming to town, to sit at the door while he went behind to take part in the most original performance of *Lost in London* that the American stage has ever seen. Between the acts he announced that the same company would play Ingomar that next night, and my only regret has been that I was unable to stay over.

John H. Schofield is going to New York this week to conclude several important engagements for the Tremont.

Way Down East is not to play New England this year, as it goes from here to the Academy of Music, New York, for a run.

Augustus F. Howard, the Boston humorist, has made a monologue entertainment out of "David Harum." How does that affect the dramatic rights of the novel? I heard two playgoers talking about the proposed dramatization the other night, and both agreed that Roland Reed was the right man to play the title role.

It is now announced that George W. Lederer will be in town this week to look over the reconstructed Columbia. The Bostonians interested were in New York last week, when the company was incorporated under New Jersey laws, with a capital of \$250,000. Mr. Lederer is managing director.

Paul J. Willstach was in town last week doing preliminary work in the interest of Richard Mansfield.

Philip Greely has completed the score of a two-act comic opera entitled *La Belle Diana*. The book is by W. A. Nikola, a Boston newspaper man, and the work will be produced next Spring.

L. C. Strang, dramatic editor of the *Journal*, has completed a couple of books on actors and actresses of the American stage, to be published within a few weeks.

Mary E. Wilkins went to the Castle Square last week especially to see the work of Walter E. Perkins, who is to produce a dramatization of her novel, "Jerome: a Poor Man." She expressed herself as greatly pleased with his work as a comedian and looks forward with pleasure to his coming production. Mr. Perkins' engagement at the Castle Square was one of the most successful ever played there by a star.

Roland Reed has a new comedy in rehearsal and will produce it in Kansas City in a few weeks, in spite of the success of *His Father's Boy*, in which he enjoyed the most successful three weeks that he ever played in Boston. Everybody liked it and was enthusiastic in praise of the work of Mr. Reed and Isadore Rush. The new play is entitled *The American Eagle*, and is by Charles T. Vincent. Mr. Reed will enlarge his company for the production.

Lillian Lawrence was the guest of honor at a reception and tea given by Grace Wellington, of Lexington, last week.

JAY BENTON.

WASHINGTON.

Production of Zangwill's *Children of the Ghetto*—Otis Skinner in *The Liars*—Other Bills.

(Special to The Mirror.)

WASHINGTON, Sept. 18.

The *Children of the Ghetto*, Israel Zangwill's dramatization of his own novel of that name, had its initial production at the New National to-night before a large and distinguished audience. The performance was a remarkably strong and even one, James A. Herne, who staged the production, having done his work well. The cast was as follows:

Reb Shemuel	Wilton Lackaye
David Brandon	Frank Worthing
Melchizedek Pinchas	William Norris
Moses Ansell	Adolphe Lestina
Simeon Wolf	Claude Brooke
Guedalyah, the greengrocer	Gus Frankel
Michael Birnbaum	Samuel Curry
Ephraim Phillips	Frank Cornell
Sam Levine	Fred Lotto
Sugarman, the Shadchan	Charles Stanley
Shoshah Shmendra	Richard Carle
Mrs. Jacobs	Louise Muldener
Malka	Ada Dwyer
Milly Phillips	Laura Almosino
Leah	Rosabel Morrison
Mrs. Belcovitch	Madame Cottrelly
Becky	Sadie Stringham
Winoor Finkelstein	Mabel Tallaferro
Ether Ansell	Blanche Bates
Hannah Jacobs	

The play is in four acts and embraces the stories "The Letter of the Law," "The Spirit of Love," "The Letter and the Spirit," and "Love and Law." The four scenes, all laid in London, show the s'tring room in Milly Phillips' house; the lounging room of the People's Club, on the night of the Purim Ball; Reb Shemuel's home, and the market place of the Ghetto, and were painted by Gates and Morange from photographs. In the market place and synagogue scenes there are over one hundred people on the stage, including eight Hebrew prayer singers. The theme of the play is the love of David Brandon and Hannah Jacobs. In the first act Sam Jacobs jokingly places a ring upon Hannah's finger, and this action, according to the Jewish marriage laws, makes them man and wife, and a divorce is necessary to free them. David is a descendant of Aaron and therefore a "Cohen," and the rabbinical law forbids the marriage of a Cohen and a divorced woman. Reb Shemuel, Hannah's father, rigid in his faith, will not consent to the marriage, though David makes a powerful plea against the injustice of the law. Hannah, though she loves David, abides by her father's decision. This is the climax of the third act. In the fourth act David persuades Hannah to elope to America with him that night. It is the eve of the Passover, and the sounds of the service are heard in the synagogue across the market place. In Hannah's heart the conflict between her love and her religion goes on. When her father returns she is about to join David, but will not leave without her father's blessing. As the rabbi, arrayed in his shroud, places his hand on her head and recites a prayer, her courage fails her, and she decides not to go. David, who is waiting in the market place, sees her remove her hat and sit down at the table with her family. He throws a pebble against the window to attract her attention. She responds and tells him that she cannot accompany him. David pleads with her, saying that her refusal will break his heart, and she answers that hers is broken. She closes the shutters, while David falls to the ground in despair. As the curtain goes down on the prostrate man the voice of Reb Shemuel is heard intoning a psalm. Several notably strong individual successes were made. Wilton Lackaye invested the part of Rabbi Shemuel with a strength that was absorbingly impressive. Blanche Bates scored a triumph as Hannah. With wonderful skill did she portray the character, showing vividly the war of the emotions within her heart. Frank Worthing, as David Brandon, was strong and sincere. Melchizedek Pinchas, a Hebrew poet, in the hands of William Norris was a finished character portrayal of much interest. Hits were also made by Madame Cottrelly, Laura Almosino, Ada Curry, Sadie Stringham, Rosabel Morrison, Mabel Tallaferro, Louise Muldener, Ada Dwyer, Frank Cornell, Charles Stanley, Gus Frankel, Fred Lotto, Richard Carle, Claude Brooke, Emil Hoch, and Adolphe Lestina. Besides the characters mentioned in the cast there were twenty-one minor speaking parts. After the finish of the third act Mr. Zangwill made a speech, thanking the audience for the evidence of approval, and giving credit to the prostrate man the play, and the admirable stage direction of James A. Herne. Curiosity to see the types drawn in the novel transferred to more realistic presentation on the stage will no doubt attract a large patronage to the play. The New National Theatre, in its new dress of ivory white and gold, presented a brilliant appearance. The James Klöder and Hanford company is the next attraction.

The season of the Columbia Theatre also opened to-night with *Otis Skinner in The Liars* to a large audience. Mr. Skinner achieved a distinct success as Sir Christopher Deering, an excellent support, headed by Nanette Comstock, included Frank L. Sylvester, Eugene Eberle, H. Ross Davies, Harry Hyde, W. C. Andrews, Alfred Edwards, Lewis Webster, Clara Everett, Emma Linberg, Ethel Strickland, Blanch Neal, and Helen Strickland.

The King of the Opium Ring opened to an im-

mense audience at the Academy of Music, and went with a vim. M. J. Jordan, as the Chinese highbinder Wah Sing, gave a strong performance. George C. Staley, Charles Phillips, Edwin Walter, John P. Laughney, Gertrude Dion Magill, Della Clark, Mulvey and Iman, and the Schrode Brothers deserve praise.

The Lafayette Square Theatre is dark, reopening next Monday night with Robert Downing in his new play, *An Indiana Romance*.

The great public interest in *The Children of the Ghetto* is undoubtedly due to the clever press work of Wilbur M. Bates, who accomplished wonders in the same line in bringing Viola Allen to the Christian before the public.

Master Florinell Reuter, of Chicago, who is eight years of age, gave a violin recital in the Red Room of the White House last Tuesday night, entertaining the President and Mrs. McKinley and a number of invited guests.

JOHN T. WARDE.

PHILADELPHIA.

All Theatres Open—Boston Serenaders Win Popularity—Successful Stock Companies.

(Special to The Mirror.)

PHILADELPHIA, Sept. 18.

To-night the season of 1899-1900 enters into full swing with every place of amusement in the Quaker City open, a fair amount of dramatic novelties offered and good bookings to follow. All our industrial works are prosperous, with the outlook excellent for a year of large returns.

The National Export Exposition opened, as announced, Sept. 14, but is yet in an incomplete condition, and will require fully four weeks before it will be in perfect running order. The Esplanade (Midway) is a great card. Haggenback's Circus and the Chinese Village are already exhibiting to fair patronage.

At the Park Theatre, the Boston Serenaders have taken a firm hold on the public estimation and continue Fred Miller's nautical opera, *Davy Jones*, for second week. Edward Eagleton and Eleanor Ginesi have already become great favorites, and in fact, the entire company is doing meritorious work.

The Broad Street Theatre re-opened this evening with *His Excellency the Governor*, for a two weeks' stay. Herbert Kecey and Effie Shannon, Oct. 2, in *The Moth and the Flame*. Oct. 9, Mr. and Mrs. Kendal begin their American tour here in *The Elder Miss Blossom*.

James O'Neill, in *The Musketeers*, opened to-night at the Walnut Street Theatre for a two weeks' stay. Oct. 2, *Children of the Ghetto*.

The Delft Farm, the latest production of James F. Wallack, is at the Chestnut Street Theatre for a two weeks' engagement. It is a pastoral love drama with a cast of twenty-one people, and is handsomely staged. The company comprises Charles Haddock, Jean Clara Walters, Ione Matthews, J. H. Hollingshead, M. M. Murray, Bertha St. Clair, Paul Taylor, Newton Chisneel, Katherine Carlyle, Andy Cullom, Alf Johnson, F. C. Wells, Melema Burd, Nedra Russell, J. Haynes, Percy Plunkett, William C. Payne, and Eleanor Merron, the authoress. The play was well received, with prospects of success.

Professor Kellar, magician, comes Oct. 2. David Henderson's *An Arabian Girl* and *Forty Thieves* opened to-night at the Chestnut Street Opera House, for a two weeks' stay. The company is large, with the ballet as the main card. Alexander Clark, Snitz Edwards, George O'Donnell, Charles Danby, Paula Edwards, Clara Palmer, Frances Raymond, Maud Jackson, Agnes Paul, Phoebe Coyne, Catharine Bartho, Jennie Praeger, and the Cecil troupe of eight dancers are the prominent features. Julia Marlowe, Oct. 2.

A genuine success has attended the efforts of A. A. Hashim at the Grand Opera House to make this the home of fashionable vaudeville. The big artistic bill for this week introduces Madame Marie Tavery, Lillian Burkhardt, supported by Willard Curtis, in a new sketch, which is the hit of the show, Miss Burkhardt deserving the immense reception tendered her this evening. The Streator Zouaves, Corinne, Montague and West, Foreman and West, Collier and Maxwell, Golden Trio, Mile. Flora, the Tough Girl; Bartline, balancer; Swan and O'Day, and Ellsworth and Burt complete the bill.

McIntyre and Heath's Comedians are at Gilmore's Auditorium this week. The features of the show are the Three Nevados, European acrobats; the Young America Quintette, with George Mack and Mattie Boorum; McWatters and Tyson, Derenda and Breen, Maud McIntyre, the Great Bicknell, Coulter and Starr. A new diversion is the closing of the performance with a scream producing farce in which the whole company take part, thus assuring the audience a genuinely funny farce-comedy, finished to an unusually clever vaudeville performance. For week of Sept. 25, Hurler and Seamon's Vaudeville, and Farce-Comedy company.

The Girard Avenue Theatre, with the Durban-Sheeler Stock company, has attracted immense business since the opening night. This week *Men and Women* is the bill. Grace Atwell, the new leading lady, is already an established favorite, and is supported by a first-class organization. Next week, *The New South*.

My Friend from India is a good card for the week at Forepaugh's Theatre. The stock company headed by John J. Farrell and Carrie Radcliffe made a phenomenal hit. For the coming week, *Daughters of the Poor*.

The National Theatre presents When London Sleeps this week. John J. Pierson, Emilie Le Croix, Ida Glenn, J. K. Hutchinson, Tony West, Helen Corlette, Josephine Crowell are in the cast. Two Little Vagrants for week of Sept. 25. Manager Joseph Kelly is slowly recovering from a serious case of typhoid fever.

Charles Hoyt was in this city for several days last week, making additions and improvements on *A Day and a Night*. He is rapidly regaining strength and health, and hopes soon to begin work on a new play, already outlined.

The Standard Theatre Stock company gives *The Fire Patrol* this week. The features between the acts are George H. Wood, Sisters Latour, Gilmour and Magee, Myer Sisters. Next week, the first production by a stock company of Byron's play *Across the Continent*.

Howard Hall, with *A Soldier of the Empire*, fills in the week at the People's Theatre, to be followed by Murray and Mack, in *Finigan's Bill*, Sept. 25.

Dumont's Minstrels remain at the Eleventh Street Opera House to good business.

Nothing as yet positive regarding change of management at the new Arch Street Theatre. Rumor says it will be devoted to vaudeville when completed, and under the management of New Yorkers.

S. FERNBERGER.

CINCINNATI.

Attractions in Porkopolis—The Pike's Opening—Items of Interest.

(Special to The Mirror.)

CINCINNATI, Sept. 18.

This week the Grand presents *The Purple Lady*, a lively farce. The company includes Frank Hatch, Robert Rogers, C. H. Robertson, James Carow, Henry Stockbridge, W. E. Butterfield, Theresa Maxwell, Olive Porter, Louise McIntosh, Edith Ives, Lillian Avann, Phil McCarthy, and Josephine Foy. The attendance to-night was satisfactory. The Jefferson De Angelis Opera company is underlined.

Humpty Dumpty is being given at the Walnut, where it opened yesterday afternoon. The prominent people who appeared are May Raymond, Lee Hobbs Martin, W. H. Bartholomew, and Eddie McQuinn. The ballets are directed by Joseph C. Smith. Many specialties are introduced in the second act.

The Heart of Chicago has been at Heuck's before, but that did not interfere with large audiences filling the theatre at both performances yesterday.

All the members of the Pike Stock company have arrived here and the theatre will reopen next Sunday evening, with *The Girl I Left Behind*.

Ma. Fred McGreer is to be the scenic artist of the house.

At the Ludlow Lagoon Josephine Sabel is the headliner, and Herbert and Willing, Billy Link, and Willetta Chartres have prominent places on the bill.

The concerts at the Zoo will be kept up as long as the weather permits and they will be given by the Bellstedt-Ballenberg Band as usual Tuesday and Friday evening.

WILLIAM SAMPSON.

ST. LOUIS.

Bills at the Theatres—A New Stock Company—Personal Gossip.

(Special to The Mirror.)

ST. LOUIS, Sept. 18.

The weather was delightfully cool all last week, causing a large attendance at the theatres. Every theatre had big audiences at night, and the matinees were better attended than is usually the case at this time of the year.

The Century started in its season last night with *Hotel Topsy Turvy*, headed by Eddie Foy. There are many other clever people in the cast, and the season started last night with a large audience.

Arizona came to the Olympic last night for a week's run. It certainly is a charming play and the cast is a strong one. Coming from the pen of a former resident of St. Louis, "Gus" Thomas, the production was of special interest.

Two crowded houses greeted *Shadows of a Great City* at Hopkins' Imperial yesterday. The stock company gave an artistic presentation and several members of the company, notably Nettie Bourne, Maurice Freeman, and Arthur Mackey, scored strong hits. The vaudeville numbers included Papinta, held over; the Brothers Damm, and the biograph.

The Columbia's programme embraces Laura Joyce Bell and company in *Wig and Gown*; Flo Irwin and Walter Hawley, Tim Murphy, Carrie Scott, the Columbian Foy, Baby Olivette, Laredo and Blake, Mona Ziska, Traskie and Gladston, Willie Robinson, Brothers Ronney, and the "Automobilograph."

At the Grand Opera House yesterday Fulgora's Hopkins Transcendental Star Specialty company opened for a week. The company included Mile. Marzelli, the three Quintanos, and a fine array of talent.

A Man of Mystery is the week's offering at Havila's.

At the Standard the Jolly Grass Widows caught on immensely.

James B. and Fannie Donovan, who played their second engagement at Mannion's Park last week, left Saturday night for New York to open in their farce-comedy, *Dewey's Reception*.

It is reported on pretty good authority that Lawrence Hanley and Edmund D. Lyons will have a stock company at the Fourteenth Street Theatre. Mr. Hanley has left for New York to engage four or five new members to strengthen the company which he and Mr. Lyons have been operating throughout the season at Olympia Park. Arthur Geserich will be interested with Mr. Hanley and Mr. Lyons in the enterprise.

A building on St. Charles Street, between Seventh and Eighth street, known as Escher's Varieties, between 1880 and 1885, was burned last Friday night. Many well-known vaudeville people have played there.

Frank McNeary, manager of Uhrig's Cave, and his wife, left last week for the mountains of West Virginia. Thence they will go to Old Fort Comfort and New York, where they expect to arrive the last of this month.

Hobart Bosworth, last season leading man at the Grand Opera House, spent several days in the city last week. He was accompanied by Mrs. Bosworth.

W. W. Daniels, father of Charles W. Daniels, manager of the Alhambra Theatre, Chicago, died here last Sunday, after an illness of over a year. His son came down to attend the funeral.

The Suburban, Forest Park Highlands, Mannion's Park, and Olympia Park closed last Saturday night.

Colonel Hopkins will present next Monday, at Athletic Park, an aggregation of Rough Riders, gathered in Texas. The company will include the prize winners of the annual contests at Cattlemen's Convention in cattle punching and roping.

The St. Louis Exposition opened last Monday night and there has been a large attendance daily.

W. C. HOWLAND.

BALTIMORE.

Creston Clarke at Ford's—A Stranger in a Strange Land—Other Bills.

(Special to The Mirror.)

BALTIMORE, Sept. 18.

Creston Clarke appeared at Ford's Grand Opera House this evening in *Hamlet*. He was ably assisted by Adelaide Prince and a competent company. Mr. Clarke's portrayals of the melancholy Dane is a most interesting one, his conception of the character being intelligent and artistic. Miss Prince makes a charming Ophelia, enlisting the full sympathy of her audience. To-morrow night *The Ragged Cavalier* will be presented. This play is the joint work of Mr. Clarke and Louise Malloy, of this city. During the week David Garrick and The Belles will be given, and on Saturday at the matinee, *A Son of France*, which is also from the pen of Mr. Clarke. George D. Parker, a Baltimorean, is a member of the company and does excellent work. Next week, *The Children of the Ghetto*.

The attraction at the Academy of Music this week is *A Stranger in a Strange Land*, written by Sidney Wilmer and Walter Vincent, and produced by a good company under the management of William A. Brady and Joseph R. Grismer. In the cast there are three former Baltimoreans, all of whom are favorites here. M. A. Kennedy, James T. Galloway and Angela McCaull. The play is bright and amusing, and is presented with dash and spirit. The other members of the company are Cyril Scott, Walter Hale, George Osborne, Charles Swain, Walter Clifford, Maud White, Kate Lester, Jane Corcoran, Katherine Mulkins, Grace Emerson, and Frank Burke.

At the Holliday Street Theatre, Mildred Holland appeared as Fan-Fan in *The Two Little Vagrants*. Miss Holland has been seen in the role here before, but a large audience greeted her this evening. To-morrow evening she will assume the part of Helene D'Armont, and thereafter alternate in the roles. The scenic and mechanical accessories are fully up to the requirements of the play and the company is a satisfactory one. Among those in the cast are Neva Harrison, Barbara Douglas, Anna Hodden, Bencie Harrison, Eleanor Worthington, Katherine Vincent, Arthur Coglier, Frederic Douglas, Del. La Barre, Walter Cooke, Harry W. Collins, and W. H. Webber. Next week, *A Trip to Countown*.

The season at the Lyceum Theatre will begin next Monday, Sept. 25. The opening play will be Dion Boucicault's drama, *The Jilt*. The patrons of the Lyceum are naturally anxious to see the new members of the company as well as to welcome the old ones. The *Jilt* will be followed by *The Lights of London*, and that by *The District Attorney*. On Oct. 16 there will be a revival of *She Stoops to Conquer*.

The auditorium of Ford's Grand Opera House has been beautifully decorated during the Summer months and now presents a warm and charming appearance. The talented artist Zola Keen has reproduced on the proscenium the celebrated Tojetti pictures, "Cupid's Orchestra" and "Song" and "Dance." The work is exquisitely done. Following the line of the proscenium toward the boxes on each side of the stage are life-size statues of comedy and tragedy, each representing a beautiful female figure, with outstretched wings and upraised hands, holding masks of comedy and tragedy. The work is by E. Berge, the brilliant young artist, a pupil of the Rinehart School.

HAROLD RUTLEDGE.

Thanksgiving and Christmas open at New Economic Theatre, Clinton, Iowa.

WANTED FOR CASH OR GUARANTEE TIME IN October and November

By characteristic methods, a high grade attraction, commanding ample capital for legitimate business, but unwilling to pay unjust tribute, has been hornswoggled out of a metropolitan opening,—a production of unusual scenic attractiveness and lofty literary and artistic excellence, combined with notable elements of popularity from the press agent's point of view, and the promise of instant and continued success from that of the box office.

The management wants October, November (and will consider December) time in first-class houses commanding good business, and is willing to pay for it either in exceptional terms, absolute guarantees or certified checks, according to the legitimate value of the tender, *but it does not propose to be held up on the road because it refuses to be bled in New York.*

Bona fide offers from local and circuit managers, giving lowest figures and exact dates (with pre- and succeeding attractions), are solicited without delay in such shape as to make their prompt acceptance by wire possible. Company managers willing to transfer well-booked routes for a fair bonus should specify just what they've got for sale, and what they want for it.

Address T. S., care MIRROR.

THE FOREIGN STAGE.

GAWAIN'S GOSSIP.

The Talk of London—Irving's American Tour—Wilson Barrett's Revival.

(Special Correspondence of The Mirror.)

SEPT. 9.

Sir Henry Irving tells me this much of his coming visit to your shores: He will, immediately on landing, be given something to eat by his old friends, the Lotos Clubbers. He will then proceed, with Ellen Terry and his fine company, to present to you The Merchant of Venice, The Bells, Waterloo, Nance Oldfield, The Amber Heart, and Robespierre. I gather, too, that he may have a word to say concerning certain recent remarks on your side as to our Actors' Association, and the so-called "American Invasion." Also that he is likely to make things hum for the mysterious remarkers. Irving verified my recent tip to you that he would, on his return to our city, produce at the Lyceum a new play dealing with Charles IX. and Henry of Navarre, but he pooh-poohed all idea of touching any play treating of our late unlamented Judge Jeffreys, the wholesale hanger of humans.

Wilson Barrett has started his Lyceum season with that fine old melodrama, The Silver King, and was warmly welcomed by a large audience. He gave out that after another revival or two he would present the new drama which he has written with Louis Napoleon Parker, named Man and His Makers. It appears to be of exceeding strength and likely to cause a good deal of commotion, paragraphic and otherwise.

An American Citizen never went better than it does now at the Duke of York's. Renewed favor is lavished upon Nat Goodwin, Maxine Elliott, and Gertrude Elliott.

On Monday the Brothers Broadhurst duly produced at the Strand a Brother Broadhurst's four-act comedy, The Last Chapter. There is much careful and dainty writing in this play, but I am afraid it is not enough to last long here. It is only booked for a short run, and a few weeks hence will give way to the new comic opera written by your Joseph Herbert and composed by our Edward Jones, who traveled through your States with Mary Anderson. The opera is called The Prince of Borneo, and it is to be run by Frank Wheeler, of the well-known South African firm of the same name, erewhile a member of George Edwardes' Gaiety company and present possessor of all the South African rights of all the said Edwardes' plays.

The Last Chapter was followed in kindly and encouraging fashion by many citizens of both nations, who cherished pleasant memories of Brother Broadhurst's What Happened to Jones and Why Smith Left Home, and applause was frequent. The company, which this time is quite English, you know (for even your favorite, Tom A. Wise, is of our race, ah!) all played admirably, especially Ben Webster as Richard Stanley, John Beauchamp as Dr. Fairchild, Philip Cunningham as Edward Morrison, May Whitty as Katherine Blake, Emma Wynne (sister of Mrs. George Edwardes) as Mrs. Stanley, and Jessie Ferrar and Jessie Bateman as Estelle Stanley and Flora Crowell. But the favorite of all was the aforesaid Wise, as Timothy Salter. Thomas is already hugely popular here; and if only for the sake of his excellent and quaint acting it could well be wished that The Last Chapter could be spun out, as far as a run is concerned.

Your Chester Bailey Fernald has broken out into print this morning, stating that owing to certain alterations having been managerially made in his adaptation of Heyermans' The Ghetto, to be produced at the Comedy to-night, he withdraws himself from "all responsibility" for the work. Up to the moment of mailing Fernald has not disclaimed "responsibility" for his play, The Moonlight Blossom, which Forbes Robertson and Mrs. Pat Campbell are billed to produce at the Prince of Wales' next Thursday week.

John F. Sheridan has just settled to go to

Australasia again. He sails from Marseilles on Sept. 23. Alfred Wigley, who made himself known on your side as the clever stage-manager for our Beerbohm Tree, has just succeeded from that actor-manager. Edmund Routledge, a member of the publishing firm of the same name, also a most artistic amateur actor and intimate friend of all the chief stage players of his time, died recently.

Charles Klein is staying at Cobham in Surrey, on the margin of the river that J. Milton called "the sullen mole that runneth underneath." Charles has just finished a new comic opera libretto for Sousa to set to music for De Wolf Hopper, and is about to complete a melodrama for production in London, called The Lombard Street Mystery. At the Alhambra there has been produced a new and beautiful brigandish ballet entitled Napoli. It proved highly dramatic for this class of work. Your belle Americaine, Elliott Page, is about to join the vaudeville ranks, starting in a sketch at the Palace Theatre. Your other belle Americaine, Fannie Ward, has proved the winner of the first prize of the Pelican competition, a two hundred guinea diamond brooch, for the smartest dressed woman in London. Marie Lloyd, who came sixth, won a seven-guinea pair of stays. Marie will doubtless have a song about them in the halls.

Speaking of music halls, the Referee has just made quite a scare among the managers and artists by discovering and publishing the news that the Lord Chamberlain had resolved in future not to grant any more licenses, as he has been doing, to those variety managers who prefer his Lordship's license, which carries a permission to sell other drinks besides those of temperance kinds, to the London County Council's license, which doesn't.

Charles Abud and Arthur Lewis, both of whom you know, have just taken into their theatrical combine Al. H. Canby, whom you also know. Certain of our suburban theatres, such as the Shakespeare, Clapham, are already imitating the new American idea of providing cabs for playgoers. Lizzie Mulholland, widow of poor Tom Burnside, is about to marry Dudley Hardy, the artist. In Gay Piccadilly is the name just chosen for the musical play which George R. Sims and Clarence Corri have written for Milton Bode to run Dan Leno with on tour. Preparations for Cecil Raleigh's new Drury Lane drama are forging ahead. I find some lovely scenes in this play, especially one presenting a private view at the Royal Academy. The title will be Hearts Are Trumps.

And, after next week, new play-sampling will still go on and on and on. The samplings will include Beerbohm Tree's gorgeous production of King John, at Her Majesty's; E. A. Morton and Sidney Jones' new Chinese opera, San Toy, at Daly's; a few other Japanese and Chinese plays at sundry theatres in and around London; and a new comedy, called An Interrupted Honeymoon, written by Kinsey Piele, a society playwright, for that handsome actress, Miss Granville, to produce on her own at the Avenue.

Other forthcoming new plays to be produced in London sooner or later include the following: The Starlight Fawn, by Justin Huntly McCarthy and the Honorable Mrs. Henniker, adapted from that lady's novel, entitled "At the Sign of the Starlight Fawn"; The Canary, by Constance Fletcher; and a new and apparently very serious drama by the Russian novelist, Turgeneff—the last two plays for Mrs. Pat Campbell; Lancelot of the Lake, the play Louis Napoleon Parker wrote for E. S. Willard, but now transferred to Parker's collaborator, Murray Carson, for production during his forthcoming stock season at the Kennington.

Of the debut of the midgets at the Olympic only a few words this week are necessary. I have seen those clever Lilliputians a good deal of late at their rehearsals, and have found both them and Managers Carl and Theodor Rosenfeld sparing no kind of effort to make a big success. I found the little players themselves being enthusiastically received last night, but as I feared, and indeed hinted to the management in advance, four solid acts of such a go-as-you-please mixture as A Trip to Midgetown proved rather too much for the average London playgoers' en-

durance. At the moment of mailing it seems likely that the Rosenfelds will take my advice and cut down their beautifully mounted entertainment. By next week, therefore, I shall probably be able to report better progress. It seems a pity not to give such hard-working managers and midgets every chance. By the way, this week's Sketch contains a long interview with these midgets and their managers, together with many a portrait in this connection. The same paper has also an exhaustive account, plus numerous pictures, of your Casino production, The Rounders, the English rights of the French original of which are vested with our George Edwardes.

GAWAIN.

THE PARIS STAGE.

Kiralfy's New Theatre—The New Season Opening—News and Gossip.

(Special Correspondence of The Mirror.)

PARIS, Aug. 31.

Bolosy Kiralfy opened to the public this week his Théâtre Géant Columbia, situated on the Avenue de la Grande Armée at Neuilly, and L'Orient, the spectacle that Kiralfy put on at the London Olympia some time ago, is being presented there. The attendance is large, but does not nearly fill the enormous auditorium, the seating capacity of which is 5,400 persons. The theatre, however, was built primarily to catch the crowds that will be here during the Exposition, and doubtless it will succeed. Constructed especially for spectacular productions, the theatre has a stage one hundred and fifty feet wide, and of great depth. Between the stage and the audience is a pond some forty feet in width, to be used for aquatic exhibitions. The orchestra is located on a raised platform surrounding this pond. The auditorium is remarkably uninviting, no attempt at decoration having been made, unless the whitewashing of the walls be classed as such. The acoustics of the house are also unsatisfactory. I stood at the back of the theatre a few moments before taking my seat, and found it impossible to hear what was going on. As to the performance, it is like all Kiralfy shows, simply overwhelming in its immensity. There is an almost endless succession of ballets, professions, and groupings by a cast numbering, it is said, about one thousand people. The scenery and costumes and many of the women are beautiful, but there is so much to the spectacle that the eye is surfeited with delight. The audience exhibited enthusiasm at times and appeared bored at others. Necessary cuttings will improve the entertainment greatly, and it deserves success, for it is as fine as anything of the kind that we have had here.

Another Exposition attraction that has fallen into line is the Naval Show, which is given in a roofless amphitheatre, near the Columbe. It is similar to that given at Earl's Court, London, last year, and that you saw at Madison Square Garden. It is a novelty with us and is drawing well.

The lease of the Folies-Dramatiques, of the troubles of which theatre I have duly informed you, was put up at auction the other day and purchased by the Credit Parisien, a banking house, at the ridiculously low price of \$2,000. The upset price was stated as \$5,000, but no one bid, so the auctioneer let it go for what he could get. What the Credit Parisien is to do with the theatre is not known definitely. Rumor has it that the society has engaged MM. Gunzburg and Campocasso to undertake the artistic direction of the house. Recent bills at the Comédie Française have been La Filie de Lolo, Britannicus, and Le Medecin Malgré Lui; Les Ouvriers, L'Aventuriere, L'Etourdi, Les Folies Amoureuses, Le Cid, and Les Precieuses Ridicules.

At the opera we have had William Tell, Le Prophète, and Faust the past week. In mentioning, in a recent letter, those fortunate ones who secured the decoration of the Legion of Honor this year, I omitted M. Noté, the singer at the opera. M. Noté won the honor in a rather unusual way—namely, for his bravery in preventing a railway collision some time ago.

It appears that some car trucks had swung from a siding on to the main track, directly in the path of an approaching express train. In company with some laborers, M. Noté worked valiantly and succeeded in removing the trucks in the nick of time.

Robinson Crusoe has been selected as the season's opening bill at the Châtelet. It is stated that the production will be what we Americans call a "realistic" one, the cast containing a goat, a parrot, a monkey and other live stock.

The title of Georges Ohnet's new play, that Coquelin will produce at the Porte St. Martin, following La Dame de Monsoreau, will be Au Fond de Goufre.

Mlle. Lara, of the Comédie Française, is up to date, even in accidents. The other day, near Trouville, she was thrown from a rampant automobile, happily sustaining only slight injuries.

In the naming of some of our new streets, the authorities have immortalized in this fashion a number of people famous in the world of the drama. Rachel is among those honored, and so are Henri Murger, Alphonse Daudet, Henri Becque, Edmond Paileron, Edmond de Goncourt, Gouffier, Nanaud, Maquet, Melique, and Fabre.

When Antoine opens his theatre it will be with a dramatization of Zola's "La Terre." The new season is upon us. The Ambigu's opening is scheduled for to-morrow night, with the premiere of Michel Carré's Cogne Dur. The Opéra Comique will follow on Sept. 14.

T. S. R.

THEATRICALS IN HAWAII.

Maggie Moore's Engagement—Boston Lyric Company and Clay Clement Coming—Notes.

(Special Correspondence of The Mirror.)

HONOLULU, Aug. 31.

Maggie Moore and H. C. Roberts, with their Australian company, are holding the boards at the Opera House. Mr. Roberts is an actor of ability, and it is predicted that he will yet make his mark. As David Garrick he is especially strong. Maggie Moore is the same Maggie, and that means a great deal. There is only one Maggie Moore. The company is extremely good and works earnestly. It is no discredit to either Mr. Roberts nor Miss Moore to say that their work would show to much better advantage if Struck Oil, "49, The Prodigal Father, The Golden Giant, and Mrs. Quinn's Twins were rewritten. As they are it requires so much additional work to warm up the house and make the performance "go" well that it must be discouraging to the actors. They are playing to paying business.

Charles Harkinson, representing the Boston Lyric opera company, arrived per Australia, Aug. 30, and is arranging for a season of four weeks in November. The company will arrive Oct. 25 from Portland, Ore., and will open the first week in November. From here they go to Australia.

Word has been received that Clay Clement, under the management of Frank Curtis, is arranging for a trip here.

James F. Post, who has been identified with the Orpheum since its inception, has severed his connection with that house and is at present negotiating with capital to open an opposition theatre. Dave Marion and May Ashley go with him.

Chandler and McPherson, duettists, and Trixy Coleman, buck and wing dancer, arrived 30 under engagement at the Orpheum. Ethel Lynwood, contortionist, commences a re-engagement of four weeks. Al. Hazard, ventriloquist, and Ethel Dixon, contralto, have closed their engagement. William Sharp, orchestra leader at the Orpheum, has renewed his contract.

Your representative has received a letter from Harry Corson Clarke, written in his own peculiar style, in which he states that he will not be able to play Honolulu this season as intended. This will be a sore disappointment to his Honolulu friends, who have looked forward to his coming to relieve them from their gloomy state. Mr. Clarke is a prime favorite here, and can always draw a full house. He will open in San Francisco Nov. 1 in Jones. C. L. CLEMENT.

THE NEW YORK DRAMATIC MIRROR

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1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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NEW THEATRE LAWS.

THE new building code, which is pending in the local legislative bodies, having been submitted by the Building Code Commissioners in accordance with the terms of the city charter, establishes new restrictions as to the building and operating of theatres in New York.

As it is amended, the theatre section of the new building code provides that every theatre hereafter erected shall, if for the accommodation of more than 300 persons, have at least one front on the street, and in addition there shall be reserved for service in case of an emergency an open court or space on the side not bordering on the street where the building is located on a corner lot and on both sides where there is but one frontage on the street. The width of such open court or courts shall not be less than seven feet where the seating capacity is not more than 1,000 people; where it is above 1,000 and not more than 1,800 people the width shall be eight feet, and where it is above 1,800 people the width shall be ten feet. A separate corridor shall continue to the street from each open court through such superstructure as may be built on the street side of the auditorium, with continuous walls of brick or fire proof materials on each side for the entire length, and the ceiling and floors shall be fire proof.

During the performance the doors or gates in the corridors are to be kept open. The open courts or corridors shall not be used for storage purposes. The level of the corridors at the front entrance to the building shall not be greater than one step above the level of the sidewalk. The entrance of the main front of the building shall not be on a higher level from the sidewalk than four steps. To overcome any difference of level in and between courts, corridors, lobbies, passages and aisles on the ground floor, gradients shall be employed of not more than one foot in twelve feet, with no perpendicular rises. Each exit shall be at least five feet in width and provided with doors of iron or wood. All doors shall open outwardly. There shall be balconies not less than four feet in width in the open court at each tier above the parquet, on each side of the auditorium, of sufficient length to embrace two exits, and from these balconies there shall be staircases extending to the ground level with a rise of not more than eight and one-half inches to the step, and not less than nine inches to the tread. The staircase from the upper balcony to the next below and from the first balcony to the ground shall not be less than three feet in width. All these balconies and staircases shall be constructed of iron. Any roof-garden placed above a theatre shall be constructed of iron or steel and fire proof materials and the floor must be of tile or cement. No workshop, storage or property room shall be allowed above the auditorium or stage. No part of any theatre building hereafter erected or altered shall be occupied or used as a hotel, boarding house or lodging house, factory, workshop, or manufactory, or for storage purposes.

All theatre windows must be arranged to open, and none of the windows in outside walls shall have fixed sashes, iron grills or

bars. All seats in the auditorium, except those contained in boxes, shall be not less than thirty-two inches from back to back, measured in a horizontal direction, and secured to the floor. No seat in the auditorium shall have more than six seats intervening between it and the aisle on either side. No stool or seat shall be placed in any aisle. All aisles in the auditorium having seats on both sides shall be not less than three feet wide where they begin and shall be increased in width toward the exits in the ratio of one and one-half inches to five running feet. The aggregate capacity of the foyers, lobbies, corridors, passages and rooms for the use of the audience, not including aisle space between seats, shall, on each floor or gallery, be sufficient to contain the entire number to be accommodated on said floor or gallery in the ratio of one hundred and fifty superficial feet of floor room for every one hundred persons. Every theatre accommodating three hundred persons shall have at least two exits; each theatre accommodating five hundred persons at least three exits. Distinct and separate places of exit or entrance shall be provided for each gallery above the first. No passage leading to any stairway communicating with any entrance or exit shall be less than four feet in width in any part. All stairs within the building shall be constructed of fire proof material. Stairs from balconies and galleries shall not communicate with the cellar. All stairs shall have treads of uniform width and risers of uniform height. Stairways serving for the exit of fifty people shall be at least four feet wide, between railings, or between walls, and for every additional fifty people to be accommodated six inches must be added to their width. No circular or winding stairs are permitted. Where the seating capacity is for more than 1,000 people there shall be at least two independent staircases with direct exterior outlets. Where the seating capacity is for 1,000 people, or less, two direct lines of staircases only shall be required. At least two independent staircases, with direct exterior outlets, shall also be provided for the service of the stage. All stairs shall have proper landings introduced at convenient distances; all inclosed staircases shall have, on both sides, handrails secured to the wall and three inches distant therefrom. All staircases eight feet in width or over shall be provided with a centre handrail of metal.

There are new restrictions as to the placing of boilers and heating and lighting apparatus, and as to facilities for fighting fire. Of course, there are many details in the foregoing covered by the present law, but one familiar with that law will see that the new law contemplates still more careful building and greater safeguards.

A PHASE OF CRANKISM.

ONE of the peculiar developments of a prying and meddling habit characteristic of persons who themselves are no better than they should be is a so-called "Anti-Stage League," which manifested itself in New York last week.

One of the officials of this queer growth of some bigoted and ill-balanced brain has sent letters to all actresses now performing here, asking them to call at a certain address, where it is said they will be offered places in department and other shops at \$6 per week, or "homes in some of our smaller Western cities." In short, the plan of this "league" is to "purify the stage" by inducing all the women on the stage to work for starvation wages in commercial places, or to become drudges in households.

This league is said to have wealthy sponsors, but that is incredible. Persons who possess money usually also have some intelligence. No person of intelligence would indorse or support such a crack-brained scheme as this, and THE MIRROR makes note of it only as an interesting phase of crankism.

THE MIRROR admits that it misconstrued the meaning of an ethical statement in an article in the *Home Journal* as to copyright to which THE MIRROR took exception several weeks ago; but that ethical statement was not of the essence of the *Home Journal* article which THE MIRROR sought to controvert. In a nutshell, the matter is this: THE MIRROR favors perpetual copyright, as a logical thing. The *Home Journal*, in its first article on the subject, declared that as between perpetual copyright and no copyright at all it preferred no copyright. In a second article the *Home Journal* still declared itself against perpetual copyright, but would be satisfied with copyright for a long term of years. THE MIRROR hopes the *Home Journal* will soon enough favor perpetual copyright to enable it to proudly stand with those other influences which sooner or later will effect perpetual copyright.

PERSONAL.



STEWART.—Above is a picture of Kittie Stewart reading THE MIRROR in the Contra Costa Hills, Alameda County, Cal.

NETHERSOLE.—Olga Nethersole will sail from England next Saturday for this city.

EVESSON.—Isabelle Evesson will play Lady Sibil in *The Sorrows of Satan* and probably will be seen later in a New York production.

LOFTUS.—Cissie Loftus signed last week to play Roxane in Richard Mansfield's production of *Cyrano de Bergerac*.

GOLDEN.—Grace Golden arrived from Europe yesterday, Sept. 18, on the *Mokawak*. She comes to fill an engagement with the Castle Square Opera company, and will appear for the first time on Oct. 9, as Juliet.

HACKETT.—Mr. and Mrs. James K. Hackett (May Manning) were recent guests of Mr. and Mrs. Alfred I. Dupont, near Wilmington, Del. Mrs. Hackett astonished the natives by her skill in shooting the elusive redbird.

MORRIS.—Clara Morris will soon publish a new volume of short stories for children, entitled "My Little Jim Crow."

PAUL.—Emil Paul arrived in New York last Friday, after spending the Summer in Europe. He will conduct the Wagner operas for the Maurice Grau Opera company.

DAVENPORT.—Edgar L. Davenport has made a distinct success in Chicago as Drake in *The Christian with Viola Allen*.

FITCH.—Clyde Fitch returned to New York last week after summering in Europe. He will watch Julia Marlowe's rehearsals of his new play, *Barbara Frietchie*.

SEMBRICH.—Marcella Sembrich arrived from Europe last Friday. After appearing at the Worcester and Maine musical festivals she will join the Maurice Grau Opera company.

TYREE.—Elizabeth Tyree is ill in this city, and her place with the Lyceum Theatre Stock company has been taken by Olive May.

DROUET.—Robert Drouet has made in Chicago a most distinguished personal success as John Storm in *The Christian*.

HERBERT.—Joseph Herbert's comic opera, *The Prince of Borneo*, is to be produced at the Strand Theatre, London.

MANSFIELD.—Richard Mansfield's tour will open on Oct. 2 in Boston, instead of Chicago, as had been announced.

HAZELTINE.—William O. Hazeltine returned last week from a long Summer outing at Brielle, N. J. He has been engaged by Jacob Litt to play Morris Longman, the part in *The Great Ruby* that he originated and played with success last season at Daly's Theatre.

LANGTRY.—Mrs. Langtry will make an American tour this season, opening on Jan. 15, at the Garden Theatre in this city, in *The Deceit*.

DANIELS.—Frank Daniels will begin his season at the Lyceum Theatre, Scranton, Pa., Oct. 9. The occasion will be marked by the first performance of *The Ameer*, the new comic opera composed by Victor Herbert and written by Fred M. Ranken and Kirke La Shelle.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of THE MIRROR will be forwarded.]

W. A. K., Port Jervis, N. Y.: Write to J. R. Clancey and Company, Syracuse, N. Y.

W. A. S., Yonkers, N. Y.: We believe that the player mentioned has appeared in minstrels.

J. B., St. Louis, Mo.: We are not aware of the present whereabouts of the players named.

M. J. R., Knoxville, Tenn.: Of the performance in question THE MIRROR said, in criticism, "Miss Adams cannot play Juliet."

ZENOBI, Fremont, Neb.: Local advertising arrangements depend upon individual contracts, and vary according to the needs of differing attractions.

B. J. S., New York: 1. The Garden Theatre will be reopened on Oct. 2, by James K. Hackett, 2. Mabel Amber, we believe, has not yet definitely settled her plans for the season.

K. WEBSTER, Allentown, Pa.: Madame Celeste was born in Paris, Aug. 16, 1814. In partnership with Benjamin Webster she assumed the management of the old Adelphi Theatre, London, in 1844. 2. Benjamin Webster was born at Bath, England, on Sept. 3, 1798.

W. G. M., Toronto, Ont.: The Sign of the Cross was tried in this country by Wilson Barrett before its great success in England. In its first New York production Charles Dalton played Marcus Superbus; Lillah McCarthy, Mercia, and Alida Cortelyou, Berenice.

THE DRAMA'S SOUL.

When gloaming climbs the hills to watch the sun
Hail off into the downy billowed West,
And friendly birds from neighboring nest to nest
In twittering gossip tell what has been done.
When silently above come, one by one,
The stars, like heavily music's notes of rest,
Or trickling tears of light shed on the breast
Of holy Night, God's consecrated sun.

My wayward spirit finds complete repose
Beside the smiling soul that wears a crown
Of dew-gemmed Beauty. At her feet it throws
The burden of its dreamings calmly down,
And in emancipated thought can see
Within Creation's drama, Harmony.
DONALD ROBERTSON.

WINTER'S "PLAYS OF EDWIN BOOTH."

From the press of the Penn Publishing Company, Philadelphia, have lately been issued three volumes of the Shakespearean and miscellaneous plays of Edwin Booth, edited and prefaced by William Winter. The books, bearing upon their covers the names of the master dramatist, the distinguished actor and the most scholarly American critic of the time, have about them an air of authority as impressive as it is agreeable. The average reader will therefore address himself to the printed pages with a feeling of security; a sureness that he is not to be led through jungles of false teachings, nor to be enticed into quagmires of profitless argument by his trio of tutors.

In the preface to the first volume Mr. Winter sets forth the reason for the compilation, and relates the manner in which the plan was first suggested. He says: "In 1877, in conversation with Edwin Booth, I expressed to him a regret—which doubtless is felt by many votaries of the drama—that little of the stage business of the famous old actors, such as Burbage, Betterton, Quin, Wilks, Garrick, Barry, Henderson, Kemble, Edmund Kean, Macready, etc., has been recorded, and that it should be difficult for a student of acting to ascertain the exact manner in which those actors played the parts with which, historically, their names are associated; and I suggested that the time would come when students of acting might find it as hard to learn material facts about his Hamlet and Richelieu as we had found it to learn material facts about Burbage in *Shylock*, or Henderson in *Iago*. . . . The result of our colloquy was a resolve to print the Edwin Booth Prompt Book, to comprise the sixteen plays which were then included in Booth's regular and customary repertory.

This series was published in the years 1877 and 1878, with the exception of *Julius Caesar*, which did not appear until 1887. The books were bound in the regular prompt book form, in this first edition, and were intended for practical stage use as well as for the student's closet. The present edition is issued in library form and contains all the original prefaces and notes, revised and corrected, together with additional prefaces to several of the plays.

In these fore-words, and in the generous notes that accompany each play, Mr. Winter provides a feast of anecdote, criticism, and comment so rich, both in thought and in manner of setting forth, that one must needs read with deliberation lest he lose a morsel that, having read, he feels might ill be spared. As an example: In less than a page of one of the prefaces there are sufficient interesting facts of stage lore recorded to make the frame work of an essay of considerable length. Mr. Winter, however, has reduced his sentences to the minimum, without either curbing the expression of his thought or destroying their literary grace.

The first volume contains *Hamlet*, *Macbeth*, *King Lear*, *Julius Caesar*, and *Merchant of Venice*. Each of these is printed precisely as it was played by Mr. Booth and the business indicated. Mr. Winter expresses his regret—which will be shared by every reader—that these stage directions are not as full as might be desired. It appears that Mr. Booth feared that they might be tedious, and for this reason set them down in the most concise fashion. Indeed, many important scenes are left almost without directions, as will be found by referring to the closet scene in *Hamlet*, where there is not a line to indicate the artistic business that Mr. Booth himself originated to accompany the reading of the admonition to the Queen. Again, in the third scene of the third act, when the players appear, *Hamlet's* movements are scarcely indicated, and there is no mention made of the business, used by Mr. Booth, of creeping across the stage to the Queen's feet.

Othello, *Richard II.*, *Richard III.*, *Henry VIII.*, *Much Ado About Nothing*, and *Katharine and Petruchio*, make up the second volume. In the first named play the stage directions are set down quite fully, and from them one may gain a fair idea of Mr. Booth's manner of presenting the tragedy as well as his conception of the characters of *Othello* and *Iago*. Had all of the plays been treated in like manner the collection would be of far greater value to the actor and of much more interest to the student.

But these deficiencies are largely made up for by the copious notes that Mr. Winter has supplied. In them he quotes from many authors, and in his own short essays he sets forth clearly and concisely his opinions of the various characters that, it is to be supposed, were the opinions held by Mr. Booth also. Mr. Winter calls the reader's attention, in the several introductions, to the cuts and the minor changes in the text that Mr. Booth found it necessary to make in preparing the plays for the stage. He explains, in some instances at considerable length, the reasons for these alterations, and gives constant evidence, thereby, of Mr. Booth's scholarly habit of mind and of his deep appreciation of the plays that he presented.

The third volume contains the plays other than Shakespeare's that were important in the Booth repertory. They are *Richelieu*, *The Fool's Revenge*, *Brutus*, *Ruy Blas*, and *Don Cesar de Bazan*. Though naturally of less interest than the Shakespearean works, they are of value to the student of the drama. The three volumes are very well printed and contain as frontispieces the portraits of Shakespeare, Edwin Booth, and William Winter.

PLAYS COPYRIGHTED.

Entered at the Office of the Librarian of Congress from August 17 to August 24, 1899.

CARNAC SAHIB. By Henry Arthur Jones.

THE UPTURNED FACES OF THE ROSES. By C. Haddon Chambers.

AT THE CLUB. By George W. Barnum.

HOW CINTHY GOT EVEN. By Frances Albert Doughty.

THE RIGHTFUL HEIR. By Arthur Sturgess, J. Cheever Goodwin, Richard Henry Warren, and Emile A. Bruguere, Jr.

THE ROUGH RIDER'S ROMANCE. By John Wallace Isham.

THE USHER.



S. H. Friedlander, of San Francisco, has come to New York for a few days. The Pacific Coast, which has been generally regarded by theatrical folk as a "hard times" centre, is in a most flourishing condition.

You might search San Francisco to-day with a fine-tooth comb and you would fail to find a single anti-imperialist, for the acquisition of the new island territory in the East is proving a boom to California.

Mr. Friedlander says that the Government thus far has spent in San Francisco more than \$18,000,000 for transports and supplies, and the arrival and departure of troops leaves large additional sums there. He predicts that the influx of newcomers will double San Francisco's population within the next ten years.

Mr. Friedlander has completed his bookings for the California Theatre, which is now in the hands of a hundred workmen, undergoing extensive improvements that will make it one of the finest playhouses in America.

John B. Schoeffel, of the Tremont Theatre in Boston, has come to town with his wife to see Becky Sharp and The Gadfly and enjoy a brief holiday from managerial cares.

The Tremont is having a splendidly profitable season, the receipts thus far having exceeded last season's for the same period at least 50 per cent.

Mr. Schoeffel's theatre is unique among Boston places of amusement of the first class in that it possesses a large and loyal clientele whose steady patronage may be depended upon.

Winston Churchill, who has become a literary celebrity since his "Richard Carvel" appeared earlier in the year, spent a few days in New York last week. He is young—about twenty-eight, I should say—tall, and his strong features clearly denote his New England ancestry.

Mr. Churchill's book has been most profitable. I am told that his royalties have averaged \$3,000 a week for several months past. With some of his new-found fortune he is building a fine Carvel Hall in the colonial style at Windsor, Vt.

Mr. Churchill has disposed of the dramatic rights of his romance to the Maw. It has swallowed "Tom Grogan" and other good American products that have never come up again; but let us hope that Mr. Churchill's interesting work will some day reach the footlights.

Every one who knows the unusual gifts possessed by Cissie Loftus cannot fail to rejoice that she has decided to devote herself to the dramatic stage in future. She is very young, and she has in her, I think, the making of an actress of the highest quality.

But whether Miss Loftus is wise to inaugurate the change from vaudeville to the drama by appearing as Roxane in Cyrano remains to be seen. There is not much *kudos* to be extracted from that role now, and Mr. Mansfield is not the sort of actor who desires large artistic status in his immediate vicinity.

I imagine that Miss Loftus would reach a high pinnacle were she to play what in former times were called *Desclée* parts.

The Earl of Yarmouth is not like the "first-class earl who keeps his carriage," that W. S. Gilbert told about, but he will serve the purposes of his manager and our brood of newspaper sensationalists and press agents just the same.

There is no more reason why a real, live earl should not act than that a longshoreman, or a waiter, or a motorman should not have a shy at footlight enterprise—always provided that the earl possesses sufficient talent and aptitude to justify the experiment.

The same refined and progressive management shipped up on the engagement of another lord last season, so the present arrangement is a tribute to its determination to keep faith with the public and to provide an earl along with the assortment of other dramatic bric-a-brac that adorns the windows of its shop.

Nat Goodwin's present dilemma is peculiar, if not painful. Having made arrangements to continue the run of An American Citizen at the Comedy Theatre in London, he is met now with a refusal on the part of our theatrical Almighty to permit him to abandon his tour of this country.

Query: Would the screws have been put on Mr. Goodwin if the theatrical Almighty had a finger in the prospective Comedy pie?

Query Number Two: Were we not told two or three years ago that one of the multitudinous advantages of the new booking "sys-

tem" was to be the facility with which dates might be shifted and routes changed about for the benefit of favored and favorite attractions? The mills of the gods grind slowly, et cetera.

PREPARATIONS AT IRVING PLACE THEATRE.

Since the recent return from Europe of Director H. A. Corried, the work of redecorating and refurbishing the Irving Place Theatre has been pressed forward with almost American rapidity, notwithstanding the fact that each improvement is being made in substantial German fashion. The stage is undergoing a complete renovation; the walls and ceilings of the auditorium are aglow with fresh paint; the floor is covered with a new carpet, deep red in color; and new chairs, of ample proportions, are being put in place. This last named improvement will decrease the seating capacity somewhat, as the chairs are set much further apart than formerly, but it will certainly increase the comfort of the patrons to a commensurate degree.

The new members of the stock company will arrive this week from Bremen on the steamship *Saale*, and the entire organization of more than forty players will then immediately begin rehearsals. Among the newcomers will be Jaroslava Roberts, a noted actress of Cologne; Anna Leonardi, leading lady, from the Royal Theatre, Munich; Martha Schiffler, leading lady, from the Stadttheatre, Breslau; George Rasch, comedian; Karl Bender, Paul Faber, A. Meyer-Eygen, Gustav Olmar, and Rudolph Klein-Rhoden. Director Corried has retained all of the most capable members of his old company, and they, with these distinguished players from the fatherland, will form the most notable German stock company ever seen in America.

The season will open on Sept. 30 with the performance of Schiller's *Marie Stuart*, and on Tuesday, Oct. 3, Director Corried will present for the first time one of the new plays that he secured while abroad. He cannot decide which one of three will be produced on that date until the arrival of the actors, but as all are new works by noted dramatists the premiere will be of great interest to theatre-goers both here and in Germany.

A COMPANY OF CELEBRITIES.

Harry Corson Clarke is a natural collector. He has made collections of everything from coins and postage stamps up to prayer-rugs and Indian baskets. Occasionally a fire robs him of his treasures. Then he begins all over again. His latest fad seems to be in collecting people with unusual careers—not "pasta"—for his company. He has already secured a member of the 400 for his leading juvenile. Word comes from Honolulu that he has engaged Allan Dunn for characters. Dunn studied art in the Quartier Latin in Paris. Then he traveled over South America, painting pictures. He edited a magazine once in Colorado. Then he went out in Shakespearean repertoire companies. He traveled last winter to the Hawaiian Islands as a member of Janet Waldorf's company, and after that organization divided he went into journalism in Honolulu.

Mr. Clarke has secured Stewart Allen, late of E. S. Willard's and Nat Goodwin's companies, for stage director. He has engaged a soldier of the First Iowa Regiment for property man. The property man is now home-bound from Manila, where he fought with distinction. He was in Mr. Clarke's company two seasons ago. Mr. Clarke thinks that his experience in the army will tend to make him a better property man than he was before—especially in one-night stands.

Mr. Clarke opened negotiations with a minor poet whom he wanted for advance agent. The minor poet, however, learned that an advance agent is obliged to leave New York. He told Mr. Clarke that he preferred a bench in Union Square to the best bed in all the provinces. Mr. Clarke made remarks and left him to his bench.

THE STAR TRIUMVIRATE.

On the first page this week are portraits of Wagenhals and Kemper's star triumvirate, Louis James, Kathryn Kidder, and Charles B. Hanford, in characters in The Winter's Tale. The company began their season in Pittsburgh on Monday.

The feature of the repertoire is an elaborate revival of The Winter's Tale. Artists were employed on the production from May until September. The models were taken from the most authentic Greek sources, from designs by Abbey, and painted by Bradley and Corbett. Costly Greek antiquities, elaborate draperies, properties and furniture are carried. The costumes were made by Herrmann from designs by Anderson. Miss Kidder essays the dual roles of Hermione and Perdita. Mr. James has a congenial part in Autolycus, and Mr. Hanford in the King, Leontes.

The repertoire embraces also Othello, Julius Caesar, Macbeth, The Merchant of Venice, and The School for Scandal, each mounted elaborately. The company includes Barry Johnstone, Norman Hackett, Thomas Coffin Cooke, J. L. McVicker, George McCulla, W. E. Jamieson, Harvey Cassidy, Helen Singer, Aphie James, Mrs. Henry Vandenhoff, Harry Langdon, and John A. Ellis. The tour will reach from coast to coast. The New York engagement will occur on Oct. 9, at the Grand Opera House.

HELMIA NELSON PLAYING IN SWEDEN.

Helmia Nelson, formerly of Daly's and the Lyceum companies, is now playing O Minona San in a Swedish version of The Geisha at the Vasa Theatre, Stockholm, singing the part in English. She probably will continue as the leading lady at this theatre for the Winter, appearing in other productions, notably as Sophie Fulgarney in The Gay Lord Quex, the rights for which have been secured for Sweden and Norway by T. P. Nelson, her father. Mr. Nelson controls also the rights for these countries to Why Smith Left Home and Trelawny of the Wells.

BECKY SHARP WALTIZES.

Maurice Z. Hanan, musical director of the Fifth Avenue Theatre, has composed the "Becky Sharp Waltzes," which are played between the acts with great success. The composition, which is dedicated by permission to Mrs. Fiske, will be published shortly by Charles K. Harris, of 51 West Twenty-eighth Street.

Wanted, first-class attractions for Thanksgiving, Christmas and New Year's. Best one-night stand in Western N. Y. W. B. Lerch, mgr. Hodge Opera House, Lockport, N. Y.

BECKY SHARP'S GREAT HIT.

Mrs. Fiske's production of Becky Sharp at the Fifth Avenue Theatre is the greatest popular success of the season. The house was sold out at every performance last week. When it is borne in mind that the money capacity of the Fifth Avenue is close upon \$2,000 a night the significance of this patronage becomes apparent.

The receipts of the opening performance last Tuesday, for example, were the greatest of any first-night in the theatre's history, except when prices were increased for a foreign attraction.

The advance sale of seats for Becky Sharp is unprecedented for this early part of the season. The sales for four weeks ahead are very heavy, while orders have been booked away into November.

Considering the frigid or hostile attitude toward Becky Sharp of that portion of the daily press that is notoriously the servant—paid or otherwise—of a certain managerial element here, it is gratifying to observe its utter lack of power to mislead or influence the public. If its idiotic bolstering up of the interests of theatrical employers has no more effect than its deliberate efforts to injure an independent artistic venture, as illustrated in this case, then its potentiality may be set down as nil.

AT THE P. W. L.

The programme at the September Drama Meeting of the Professional Woman's League, yesterday, opened with the statue scene from The Winter's Tale, acted by Maidsa Craigen. Velma Swanson recited some poems and Inez Crabtree sang. Scenes from The School for Scandal, with the following cast: Mrs. Candour, Mrs. W. G. Jones; Lady Sneerwell, Mrs. Thornton Hagen; Sir Benjamin Backbite, Lizzie Rechele; Mrs. Crabtree, Velma Swanson; Sir Peter Teazle, Engel Summer; Lady Teazle, Marguerite St. John. Next Monday the Social Meeting will be held, and the following Monday will be Literary Day, in charge of Juanita Saulsbury.

OBITUARY.

From Dubuque, Ia., comes the sad intelligence of the death on Sept. 11 of Mrs. Regina Isabella Gilmore, nee Cooper, the wife of Paul Gilmore. Mrs. Gilmore, though a non-professional, had many friends among theatrical folk. She had been the constant companion of her husband in his travels since their marriage a little more than two years ago. The young wife, who was but twenty-five years of age, left besides her husband two children, twins, born two days before her death. Mr. Gilmore was at his wife's bedside when she passed away.

Patti Louise Grayson, of the Grayson Sisters, died of appendicitis on Sept. 6, at her home in Galveston, Tex. She was born June 23, 1883, and with her sister she had played many of the leading vaudeville houses. Last season they were with A Milk White Flag, and had signed for A Wise Guy this season.

Marcus Leavitt died in this city on Sept. 8, of paralysis. He was born in Posen, Prussia, in 1812, and came to America in youth, and made his home in Boston. He is survived by four sons, Maurice, Michael B., Abe and Ben Leavitt, the three last named having attained prominence in theatrical management.

Mrs. Lyndal Meyers, a contralto, of Cincinnati, Ohio, died in New York on Sept. 10. Her death was caused by an abscess on the base of the brain. She had been an instructor in the Auditorium School of Music in Cincinnati, and had appeared a few times in the high-class vaudeville houses.

James M. Nixon died of Bright's disease, on Sept. 16, in this city, aged eighty years. He was at one time prominent as the proprietor of Nixon's Circus, which performed at the hippodrome on the site of the present Fifth Avenue Hotel.

Margaret Warren died in London, England, on Sept. 13, of typhoid fever. She was born in London in 1875 and was a favorite in her native country. She came to America last March and played at the Casino in Gay Paree, returning to London early in August.

Mary Jane Crane, daughter of the late A. B. and Mary S. Crane, and sister of William H. Crane, died at Auburndale, Mass., on Sept. 12. Interment was made in the Newton Cemetery, Sept. 13.

Charles Thompson died of heart disease, on Sept. 10, at the Monte Carlo Theatre, Keswick, Cal. He was twenty-two years of age.

George A. Watson, an actor and teacher of elocution, committed suicide in San Francisco recently by swallowing poison.

Herbert Brown, for a number of years treasurer of the Davidson Theatre, Milwaukee, died suddenly of appendicitis on Sept. 13.

NOTES OF NEW THEATRES.

The Academy of Music, Richmond, Va., that has been rebuilt during the Summer, opened on Sept. 18. A complete transformation has been effected in the theatre, the arrangement and decoration of the entrance, foyer and auditorium being new. The alterations cost about \$20,000, in addition to which Manager Thomas G. Leath has expended a large sum in new carpets and other accessories.

The new Metropolitan Theatre, at Iowa Falls, Ia., is owned by E. S. Ellsworth and was designed after his own ideas, gathered from personal observation among the best theatres of the larger cities. The building is of brick and stone, and is 66 x 122 feet. The front elevation is 50 feet and is of Bedford stone and St. Louis pressed brick. The entrance is a stone arch surmounted by columns extending to the third story. The vestibule is 14 feet wide and 30 feet long, and beautifully frescoed and decorated. The floor is of tile, with marble bases. The foyer is 10 feet wide, on either side of which is a retiring room with fireplace and mantel. The auditorium consists of parquet, dress circle and balcony, and has a seating capacity of over 800, with double boxes on each side 10 feet from the footlights. The prevailing colors of the decorations will be sage green and gold. The stage has been most carefully designed, and especial care taken as to the comfort and convenience of the profession. Its dimensions are as follows: Width from wall to wall, 64 feet; from wall to curtain, 30 feet; height to fly galleries, 21 feet; height to rigging loft, 50 feet; no grooves. There are eight dressing-rooms, each of good size, well ventilated and provided with hot and cold water. Ten sets of scenery have been painted by a well-known artist. The entire house is heated by hot water and lighted by electricity. The cost of the theatre will be about \$30,000 and the opening date will occur in November or December. E. O. Ellsworth is manager.

Thomas Pallas, of Mahanoy City, Pa., has received the contract to build a theatre at Nuremberg, Pa.

The new International Theatre, at Niagara Falls, managed by John Laughlin, of the Lyceum, Buffalo, opened on Sept. 9 with Rose Melville in *Sis Hopkins* at a crowded house. The theatre is a handsome one, fireproof in construction, and seats 1,500.

The New Opera House at Wausau, Wis., will be finished in a few weeks. It is constructed on modern principles and the building is 70 x 120 feet. The stage is 70 x 36 feet and 45 feet to rigging loft, and the proscenium arch measures 42 x 30 feet. The seating capacity is 1,400.

PROFESSIONAL DOINGS.



J. Frazer Crosby, the original of the above portrait, has just signed a contract with Harry Corson Clarke, by the terms of which he will play Richard Heatherly in What Happened to Jones, and, later in the season, will originate the leading juvenile role in Mr. Clarke's new comedy, What Did Tomkins Do? The stage has known Mr. Crosby for but one season, that of 1898-9, during which he appeared in *Yanderville*. Prior to that experience he devoted his entire time and energy to the manifold duties that the "smart set" imposes upon its members. He became noted as a horseman in the Long Island hunting set; won a reputation as a golf player with the Oakland Golf Club, and as a typical Richard-Harding-Davis young man he is very popular in the principal New York clubs. At Columbia University, from which he was graduated in '91, Mr. Crosby was prominent in athletics, and in the amateur theatrical performances given there he was always intrusted with a leading part. After graduation he went into Wall Street, where he promptly succeeded in losing a considerable fortune. His stage experience has, so far, been much more remunerative and agreeable than his former occupation, and his success last year was so marked that he steps into legitimate comedy this season with a very good reputation as an actor to back him up. He is a thorough student of the drama, a man of taste, cultivated by unusual opportunities, and it is expected that his work this season will place him well to the fore in the ranks of the leading juveniles.

A High-Toned Burglar is being rehearsed and staged under direction of William Lytell.

Sanford B. Ricaby, last season manager for Harry Corson Clarke, has been engaged to boom A High-Toned Burglar for the first two weeks of its tour.

John Stapleton is rehearsing the Frank Daniels Opera company in The Ameer.

The Macaulay-Patton company opened to record business at Butler, Pa., Sept. 4-9. W. B. Patton's new plays, Mr. Hurleigh's Adventures and A Wasted Life, were favorably received.

Willard Hutchison sailed from Montreal on Sept. 14 for London to appear in a new production, In High Society.

Daniel Sully's season has opened well. The Parish Priest, by Daniel L. Hart, will be produced in January.

The title of May Irwin's new comedy, Sister Mary, is not a new one. A play with the same name, by Wilson Barrett and Clement Scott, was produced at the American Theatre on May 15, 1894, with Julia Arthur and Leonard Boyne in the leading roles.

The Manhattan Stock company, playing through the Southwest, is pirating The Midleman, under the title of The Old Inventor.

Lee J. Kellam closed a Summer season with Marks Brothers company, at Flint, Mich., on Sept. 3, and joined The Wyoming Mail at the Academy of Music, Chicago, to play Hurricane Bill.

Grace Fox rejoined Corse Payton at Springfield, Mass., on Aug. 31.

Grant Parish will sail for Europe on Oct. 10. He will represent a syndicate of patentees, and will endeavor to place their inventions abroad.

Baby Alice has closed with the Nelson Lewis company to join Marks Brothers for the season.

Wills' In Atlantic City opened to a packed house at Atlantic City, N. J., on Sept. 1.

The Brothers Royer in Next Door opened Sept. 11 at Royersford, Pa.

Frank O. Weed and Vera C. Hamilton were married in Chicago, Ill., on Aug. 23.

The Hart Comedy company, featuring Alma J. Hart, opened their second season successfully at Greensburg, Ind. Grace Lockwood, in leading roles, was most favorably received.

C. Jay Smith and Sadie Stockton were married at St. Joseph, Mich., on July 29.

The J. C. Lewis St. Plankard company opened their twelfth season on Aug. 31 at Mt. Clemens, Mich. The play has been rewritten by Fred Gibbs, and a strong cast has been secured with specialties by J. C. Lewis, Lotta Gladstone, Nelsonia, William Milliken, M. C. Lawrence, F. F. Farrell, and the Coffeys.

Thomas T. Hayden filed a petition in bankruptcy on Aug. 30, with liabilities of \$1,551.70.

Hattie Bernard Chase is reported to be dangerously ill with yellow fever at Key West, where she went as a member of the Lyric Stock company. The organization reached New York ten days ago and proceeded to North Adams, Mass., to begin the season on Sept. 18. Cora Reynolds takes the place left vacant by Miss Chase.

Arthur C. Aiston is spending ten days in Baltimore looking after A Stranger in a Strange Land, which will follow Willie Collier at the Manhattan Theatre. Manager Aiston will return at the end of the week, to complete details for the tour of The Sorrows of Satan, which will open Oct. 9.

...really reduces when he strives to succeed his own

the fate he thinks must follow her confession of the secrets of an Italian revolutionary society. He declares that he is the betrayer and, dead to all that is good and true, he flies only to reappear subsequently as Rivarez, "the Gaddy," a cynic of deepest dye, hating religion and its ministers. He boldly assails the cardinal, and, his real personality unknown, leads an insurrection against that prelate.

The woman that he had loved sees through the disguise, at length, and implores forgiveness for having spurned him, but he flies to a remote spot to carry on his crusade against the cardinal. He is recognized, however, seized and sentenced to death. In prison he is visited by the cardinal, who is none other than his father. The Gaddy bespeaks the truth about their relationship, and the cardinal, much overcome, begs his son to renounce the revolution. The Gaddy scorns the entreaty, scores the Church, and commands his father to choose between duty to Church and duty to his own flesh and blood. The cardinal hesitates, and then, praying for divine forbearance, he goes away. And the Gaddy is left to his own wretchedness.

Mr. Rose, or Mrs. Voynich, or whoever it was, has provided a dramatic curio. The play is generally exceedingly crude, even in its amateurish spots, and frequently most difficult of understanding. Yet it has at times a sort of weird effectiveness that brought out hearty applause from the large audience. It is very, very talky, almost actionless, and quite without recommendation other than as a curio. The repeated rumors that it should provoke a sensation by reason of its affront to religious feeling is hardly likely to be realized in any appreciable degree, for whatever atheism or agnosticism is espoused comes along in form so vague or so diluted that no violent protest may be expected from the clergy. Persons looking for a freak dramatic literature will do well to see The Gaddy, but those seeking real theatrical entertainment will be profited to stay away from it.

Stuart Robson made a most radical departure from the low comedy that has been his accustomed field, and it must be said that he acquitted himself better than might have been expected. While he lacked much of the seeming youth that should have appeared in the first act, where his familiar mannerisms were painfully in the way, he contrived to make these same mannerisms fit very acceptably to the subsequent episodes. Every opportunity of the faulty play was realized in its fullness, and Mr. Robson, outside of the first act, which is altogether bad, deserves credit for a personal achievement which his most sanguine admirers could hardly have expected.

Marie Burroughs struggled bravely through her appalling role, which suggested at every moment that the lines were perhaps the least of her reported causes for wishing to relinquish it. She managed to put color into scenes that offered small promise, and she deserves great praise. Ernest Hastings gave a creditable performance as the unhappy cardinal, and Gertrude Perry offered a picturesque sketch of a blindly loving gipsy girl. The others of the long cast, for the most part, either had scant opportunity or else failed to improve their chances. There were a few instances of happy casting, but more were otherwise.

The scenery was acceptable and appropriate. Whether or not Mrs. Voynich approves the play as presented is a minor matter when the public's opinion is concerned. But perhaps the strangers in New York for Dewey week may go to see Mr. Robson if not to see the play. William H. Crane in Peter Stuyvesant is underlined for Oct. 9.

Knickerbocker—Cyrano de Bergerac.

Comic opera in three acts; book by Stuart Reed; lyrics by Barry B. Smith, and music by Victor Herbert. Produced Sept. 18.

Cyrano de Bergerac	Francis Wilson
Christian de Neuvillette	Charles H. Bowers
Ragueneau	Peter Lang
Captain Castel-Jaloux	John E. Brand
Count de Guiche	Robert Broderick
Montfleury	A. M. Holbrook
A Priest	Joseph M. Ratliff
Captain of the Musketeers	Lulu Glaser
Roxane	Josephine Knapp
Lise	Josephine Intropidi
Duenna	Bessie Howard
An Actress	F. S. Heck
An Actor	William Laverty
A Young Lord	Charles F. Dodge
A Doorkeeper	Frank Scott
A Pickpocket	Bessie Howard
First Cadet	Stella Koester
Second Cadet	Martin Stein
Third Cadet	Karl Stall
First Poet	Thomas de Vasey
Second Poet	H. L. Owen
Third Poet	H. L. Owen
Page	Clara Hollywood
First Cook's Boy	Lotta Watson
Second Cook's Boy	Laura Wise
	F. S. Heck
	Carl King
	H. L. Owen
	Karl Stall

The Knickerbocker Theatre opened for the season last evening, when the Francis Wilson Opera company presented Cyrano de Bergerac, a comic opera, or as the programme had it, an opera comique in three acts, founded upon Edmond Rostand's famous play. The task of making Cyrano into a vehicle for a comic opera comedian was entrusted to Stuart Reed, while Harry B. Smith supplied the lyrics, and Victor Herbert composed the music.

Mr. Reed's Cyrano is in three acts. In the first, that the curio at the Hotel de Bourgogne, Cyrano drives Montfleury from the stage and himself delivers the lines that he hopes will win Roxane's heart. Roxane meets Christian and falls in love with him, and Cyrano saves Christian from arrest for duelling with De Guiche by surrendering himself as the offender. Act second occurs at Ragueneau's pastry shop, whither Cyrano comes after his escape, and submits to insult from Christian out of love for Roxane. Then follows the duelling scene and the act ends with the call to arms.

Thus far the opera follows the story of the play pretty closely. In the third act Mr. Reed diverges widely from Rostand. The scene is at a castle near Arras, where the Gascon Cadets are in the field. Roxane comes to bring food to the soldiers. Next we have the balcony scene, followed by De Guiche's arrival to claim Roxane as his bride. Cyrano delays him until he thinks the lovers have been married. A battle occurs, in which Cyrano is wounded. Roxane discovers in his pocket papers that show the ruse that Christian had practiced upon her, and she renounces him for Cyrano, who recovers, and all ends happily.

As will be seen, the opera is a decided abridgement of the play. It is more than that; it is a burlesque of it. Little effort has been made to retain any of the beauty or poetic grandeur of M. Rostand's, but Mr. Wilson and the other comedians have been supplied with topical gags and a liberal sprinkling of "dams," without which Mr. Wilson's production apparently would be incomplete. To say that these interpolations are a shock to any admirer of the original Cyrano is to put it mildly. There is no question but that Cyrano treated reverently, with a regard for the preservation of its nobility of style and thought, would make a splendid opera. But it is sad to see a mutilated vulgarized version of a work so great put on the stage—and described as an "opera comique."

If the production achieves success, it will be due to Mr. Herbert's music. His score in this instance again demonstrates that he is entitled to rank as the foremost of this country's composers of light opera music. Throughout, it is of an exquisite beauty. The duet between Christian and Roxane is a charming bit of melody, and the song of the King's musketeers is a capital stirring march. It is one of the best of Mr. Herbert's compositions. Mr. Smith's lyrics are in his best vein, some of them pretty and others amusing, though inappropriate.

Mr. Wilson seemed to be uncertain whether to attempt to play his role on a high plane of comedy or to enact in his customary clownish manner. To make sure he did both. At times

he was the same Francis Wilson with whom we are familiar, winning laughs by buffoonery and low comedy tricks. Again, he appeared to be striving to give some dignity to the character, and here he was hopelessly out of his element. Not for a moment did he show the real Cyrano.

The Roxane of Lulu Glaser was a commendable effort. Miss Glaser was hardly equal to the requirements of the vocal score, but the repose and discretion of her acting were surprising. Her costumes, by the way, were dazzling in their magnificence.

Charles H. Bowers, as Christian, was acceptable in voice and acting. John E. Brand gave a spirited performance of Castel-Jaloux. Robert Broderick was a satisfactory De Guiche, and Peter Lang was amusing as Ragueneau. Josephine Knapp was bright and pleasing as Ragueneau's wife, and Josephine Intropidi did well as the duenna. A. M. Holbrook, Joseph M. Ratliff, and Bessie Howard handled other roles commendably.

The chorus was large in numbers, but hardly what it should have been vocally. The scenery was elaborate and handsome, and the costumes, designed by Percy Anderson, were most artistic. John McGhee's conducting deserves mention, and A. M. Holbrook's stage management was generally good, though he forgot that men should remove their hats when indoors, especially in the presence of women.

Star—The Corsican Brothers.

Harrison J. Wolfe and his company began a week's engagement at the Star Theatre last evening with The Corsican Brothers. This old romantic drama is of the sort that lasts. It has outlived several generations of society plays, comedies, and problem plays, and still has power to attract and to hold the attention of audiences as many a later work fails to do. The reason for this, no doubt, is that it contains in generous measure the rich red blood of romance, and is filled with the stirring, almost barbaric manliness that the public never wearies of.

The presentation by Mr. Wolfe and his company, while worthy of commendation in many respects, was yet lacking at times in this vigor and color so necessary to the best success of the play. Mr. Wolfe himself, in the dual roles of Louis and Fabian Del Franchi, acted in the robust, broad fashion of the old school. His method suited well the parts, but the effect was marred occasionally by the more modern style affected by some of his associates. His performance, regarded individually, was very creditable. Thomas G. Linham, as Renaud, was thoroughly artistic, and his work from first to last ranked second only to the star's. J. Allison Lessey as De Meynard, S. C. Halsey as De Montgiron, and Malcolm Bradley as Martelli each acted carefully, but all fell into the same error of playing romantic drama in the society drama key.

Corinne Parker impersonated Emilie de Lesparre in a manner deserving of considerable praise. She did not overact, nor did she, on the other hand, permit her scenes to fall to the commonplace. Maude Atkinson, as Savilla Del Franchi, also kept up to the proper romantic key, and delivered her lines with unusual distinctness and grace. The minor roles, both male and female, were but fairly taken, and the scenery and stage-management might be improved considerably. During the week David Garrick and Hamlet will be presented.

Third Avenue—The Span of Life.

Sutton Vane's melodrama, The Span of Life, that has had many seasons of success in England, America and Australia, was welcomed to the Third Avenue Theatre last night by as large and demonstrative an audience as that playhouse has held in some time. The performance was in every way worthy the reputation that was accorded to it. The scenic effects were as effective as ever, and the costumes and other details were satisfying.

The company, likewise, left little to be desired, every member being capable. William Howatt, a frank, manly actor, impersonated the hero, Richard Blunt, very effectively. W. P. Kitts, as Dunstan Leach, acted forcefully and with just the shade of villainy demanded by the part. The Nutty Brown of J. E. Birch was admirable, and the minor male characters were all in good hands. The famous Bonzetts, as Dismal Crown, Dappel Brown, and Tipton Perch, made a very pronounced hit indeed, and certainly their work deserved every round of applause that was given to them.

Leonore Gordon was a pretty Kate Heathcote, and her sympathetic acting made her a prime favorite with the audience. Millie Liston played Cecil Jelf with the true pathetic note. Louise J. Valentine as Shrove Tuesday, Carrie Anderson as Mrs. Jelf, and Little Dollie as Cecil Blunt were all far more than satisfactory in their roles.

Daly's—The King's Musketeer.

Daly's Theatre was reopened last Wednesday evening, under the management of Daniel Frohman. E. H. Sothern appearing in The King's Musketeer, Henry Hamilton's version of the Dumas romance shown by the same actor last season at the Knickerbocker Theatre. The play's shortcomings were chronicled sufficiently upon the occasion of its earlier local production, and Mr. Sothern's performance, while picturesque and gentlemanly, is quite as far as ever from the ideal D'Artagnan.

Virginia Harwood appeared for the first time as Miladi, and gave an excellent impersonation. The other chief changes in the cast were in the roles of the Queen and Gabrielle, admirably played by Adele Bloch and Irene Rooke.

Few alterations have been made in the theatre. The rows of chairs have been relettered, however, upon the plan employed in other theatres, and a new smoking room has been provided as an adjunct to the foyer.

Grand—The Man-o-War's Man.

Thomas E. Shea was greeted enthusiastically by a big house as he stepped on the stage last evening in the character of Captain Jack Conway, U. S. N., in James W. Harkins, Jr.'s drama, The Man-o-War's Man. It is needless to say that the many stirring incidents of the interesting play were received with every evidence of appreciation, and that Mr. Shea's forceful impersonation of the hero evoked enthusiastic applause. Teresa Deagle proved a handsome and effective heroine, and shared the honors with the star. Others worthy of special notice are Alf Rumble, who played the Irish Ensign, and Leslie Haskell, who made a hit as a volatile French girl. The company included Charlotte Burkett, James J. Cassidy, Henry Testa, George L. Kennedy, W. J. Carnes, J. Irving Sutherland, J. E. Gilbert, F. Richards, H. Hutchins, William Johnson, George West, J. Irving, and John Wilton.

Metropolis—Devil's Island.

Interest in the Dreyfus case, induced to bring out a big audience last evening at the Metropolis Theatre, where Devil's Island, the play of last year based on the Dreyfus subject, was performed. Vera De Noie's company included Ethel Brandon, Cora Macy, Polly Stockwell, Elma Gillette, Mary Mullin, Cora Carmichael, Ella Schaper, Leander Blanden, Arthur Sprague, Will Clark, Harry Markham, Harry Lester, Lew McCord, Lou Ewald, Frank Surles, James Duffy, Harry Matthews, Fred Thomasson, and Will Thompson.

Victoria—In Wall Street.

The Rogers Brothers opened the season at this house in a new comedy by John J. McNally, entitled The Rogers Brothers in Wall Street. The piece serves as a vehicle for the display of specialties by the stars, Louise Gunning, Maude Raymond, Adm. Lewis, Ross Harrison, Georgia Caine, John G. Sparks, Lee Snow, and others.

At Other Playhouses.

CASEY.—The Rounders remains the bill. MANHATTAN.—Willie Collier in Mr. Smooth

will be followed next week by A Stranger in a Strange Land.

NEW YORK.—The Man in the Moon continues as the attraction.

FOURTEENTH STREET.—A Young Wife is a melodramatic success.

MADISON SQUARE.—Why Smith Left Home hasn't left yet.

BIJOU.—In Paradise continues.

ACADEMY.—Andrew Mack remains in The Last of the Robans.

EMPIRE.—John Drew has begun his second week in The Tyranny of Tears.

CRITERION.—The Girl from Maxim's is still the bill.

LYCEUM.—Annie Russell remains in Miss Hobbs.

GARRICK.—Zaza is the attraction.

THE STOCK COMPANIES.

The Alcazar Theatre Stock company, San Francisco, opened its one hundred and fifty-eighth week and its Fall season on Sept. 4, with Christopher, Jr., interpreted by Charles King, Maggie Francis Leaver, Eugene Ormonde, Helen Henry, Daniel Halifax, George Webster, Gertrude Foster, Clarence Montaine, Marie Howe, Frank Denthorpe, and Charles Bryant. The Wages of Sin followed.

Hopkins' Imperial Theatre, St. Louis, opened Sept. 10 what promises to be its most successful season. The stock company includes Maurice Freeman, Arthur Mackley, Edwin Boring, Louis Frohoff, Robert McWade, Edward Chesley, and J. E. Soraghan, Nettie Bourne, May Louise Aigen, Nadine Winston, and Bonhair Price. The Prodigal Daughter was the opening bill.

The season of the stock company at the Grand Opera House, Nashville, Tenn., opened yesterday with Lady Windermere's Fan. The company is made up of Will S. Roberts, Bart Wallace, J. Gordon Edwards, Will Stuart, Will G. Beckwith, Harry Robinson, Don C. Manning, Harry Jackson, stage director, Olive Martin, Kate Jackson, Emma Butler, Harriette Clevenger, and Mary Manning.

Jessie Bonstelle, leading woman of the Valentine Stock company at the Southern Theatre, Columbus, is duplicating the great success that she scored at Rochester the past Summer. Miss Bonstelle's Magda created a sensation in Columbus, and her Juliet and Katherine have received the highest praise.

The Valentine Stock company will open a season at Winnipeg, Can., on Oct. 2.

Maryland and Katherine Tyson, who have made a big hit in vaudeville, have decided to join Jernon's Standard Theatre Stock company, Philadelphia, to play soubrettes and ingenues.

Evelyn Forbes has been especially engaged for Forepaugh's Theatre Stock company, Philadelphia, to play Bernice Underholt in My Friend from India.

Thomas O'Malley and C. Mack, late of Clay Clement's, have joined the Grand stock company at the Dewey Opera House, Oakland, Cal.

Florence Randall has joined the Empire Stock company, Buffalo, to play ingenues.

Henry Kolker has been engaged as leading man of the Grand Opera House Stock company at Indianapolis.

Eather Lyon was engaged last week by Walter Baldwin to play leads with the new stock company at the Grand Opera House, New Orleans, that will open its season Oct. 2.

William Farnum has signed as leading man for Walter S. Baldwin's Grand Opera House Stock company, New Orleans.

William Stuart has been re-engaged for the Hopkins Theatre Stock company, Chicago.

Thomas L. Coleman has been engaged to play leading heavies with the Henry V. Donnelly Stock company, at the Murray Hill Theatre, this season.

Mrs. Beaumont Packard, of the Packard Exchange, made a flying trip to Philadelphia last Tuesday night in order to deliver a play, The Police Patrol, to the Standard Theatre Stock company. Mrs. Packard did not receive the manuscript until late on Tuesday afternoon, and she promised that it should be in Philadelphia on Tuesday night. Neither post nor express could get it there in time, so Mrs. Packard took a fast train, after office hours, delivered the play in person to the Standard's stage-manager, and returned to New York in good season for business on Wednesday morning.

LETTER TO THE EDITOR.

A HUMOROUS FICTIONIST.

SHORT HILLS, N. J., Sept. 15, 1899.

To the Editor of The Dramatic Mirror:

SIR—The undramatic critic of the Sun grows daily more amusing. In reviewing Mrs. Fiske's production of Becky Sharp, speaking of the scene in which Rawdon Crawley discovers Becky's aged admirer supping with her, he says: "Then the husband came in, thrashed the purchaser and went off with the money."

Query: Where was the Sun's high-class press-agent when Rawdon Crawley, in the person of Mr. Barrymore, threw not only Steyne, but also his money on the floor? Echo answers, Where?

In another part of the same masterpiece of fiction, he prattles thus: "The end is at Pumpernickel, where she sinks to the very bottom of feminine degradation and dies in well-merited misfortune."

In Boston this would be styled a picturesque misstatement. I saw Becky but a night or two ago, and as the final curtain fell the little schemer walked out of her lodgings under the sheltering wings of Pitt Crawley and Lady Jane—a remarkably active corpse.

Really, now, shouldn't the undramatic column of the Sun be headed "Wit and Humor," or "Idle Fancies of a Funny Fellow"? Then people would begin to read it again. Sincerely,

ROBERT STODART.

ENGAGEMENTS.

George Stanley, Myles Sullivan, Frank Jagent, and Carrie Hunter, with Ben S. Meers in King John.

Julius Steger, for The Man in the Moon, Jr.

James P. Peyton, as business-manager, for Paul Kauer.

Laurence Williams, for The Great Northwest, to play the lead.

James K. Mills, Ma Belle Mills, and R. H. Dewey, with Leona Leslie.

Vernon Somers, for The Stowaway.

Charles E. Gilson, for leads, with the Carner Stock company.

Elmer Grandin, Affie Warner, Grace Sherwood, and Gertrude Liddy, for We Uns of Tennessee.

Harold M. Shaw, for A Guilty Mother, to play Michael Carney and manage stage.

Evangeline Fernell, for A High Toned Burglar.

Edward O'Connor, for Sporting Life.

Charles Dow Clark, for The Telephone Girl.

Charles J. Edmunds, for Toll Gate Inn.

Emily Wakeman, with Sad Smith Russell.

Effie Germon, for Because She Loved Him So.

GOSSIP OF THE TOWN



Louise Thorndyke Boucicault has been engaged by Jacob Litt to play the Countess Mirtza Charkoff in The Great Ruby, which is soon to go on tour with all the scenery and appointments that were used during its successful run at Daly's Theatre last season. Mrs. Boucicault has had several gifted predecessors in the role, but it is safe to predict that she will give it an original and strong interpretation. During Henry Miller's season in Boston last Summer she played a variety of exacting parts with distinguished success. The portrait heading this paragraph is a new one that was taken during her stay on the Pacific coast.

An entr'acte feature of Becky Sharp at the Fifth Avenue is "The Night Before Waterloo," composed by Richard Maddern. It describes the Duchess of Richmond's ball and its interruption by Napoleon's cannon, following Byron's poetical account in "Childe Harold." The music is applauded nightly.

Henry Elliott Blackstone, professionally known as Henry E. Allen, was married at Baltimore, Md., Aug. 30, to Mary Krise, a non-professional, of Frederick, Md. Mr. Allen is a member of J. E. Toole's company.

The opening of Alma Chester at Saratoga, N. Y., Sept. 11, was the largest ever in the history of the management, and business was immense throughout the week. Miss Chester's tour is booked solid, seventeen weeks being played in the East.

The Marx and Reich Company, of New York, was incorporated at Albany on Sept. 13, with a capital of \$500, to carry on a general amusement business. The directors are C. B. Marx, of 1193 Broadway; Felix Reich, and Louis M. Reinach, of New York city. The first enterprise of the new concern will be the launching of The Air Ship, which begins its tour early in October.

"The Richard Mansfield Calendar for 1900" is published by D. Appleton and Company, and designed, printed and engraved by Fleming and Carnrick, New York. It contains "pictures of Richard Mansfield's favorite characters, a few quotations, and some good wishes," the quotations and good wishes being in reproduction of Mansfield's hand.

A referee in this city reported that Elise M. Kiralfy is entitled to a divorce from her husband, Bolossy Kiralfy.

Rachel Deane has replaced Edyth Totten as leading lady with Daniel R. Ryan. Eleanor La Salle has also joined Mr. Ryan, who played Canton, N. Y., last week to capacity every night, his Virginian scoring a hit.

Contrary to report, Adele Le Claire has not signed with any stock company for the coming season.

W. T. Carleton filed a petition in bankruptcy last week, with liabilities of \$5,596.

Mr. and Mrs. Harry Semon celebrated the fifteenth anniversary of their wedding on Aug. 26 in Brooklyn. Mr. Semon gave his wife a pair of ruby earrings. Their two children, Primrose and Martin, are making hits in London lists.

The W. R. Clifton who was recently married at Ed Bank, N. J. is not William F. Clifton, the well-known heavy and leading man, who wishes his friends to know that he is not a benedict.

Colonel Fay Butler left for San Francisco last week. He will spend a week in Chicago, St. Louis, and Omaha.

Charlotte Deane, after a fifty-two weeks' season in stock, forty weeks at the Theatre Francaise, Montreal, and twelve at Manhattan Beach, Denver, Col., is back in town to rest.

Robert Lowe has resigned from Secret Service to accept a stock engagement.

Manager T. W. Dinkins writes that Kelly's Kids opened at Poli's Theatre, Waterbury, Conn., on Saturday with instant success.

E. V. Evans, manager of The Danger Signal, has cancelled ten weeks' time in order to reorganize and strengthen his company, which will reopen at Williamsport, Pa.

Mrs. Annie E. Inman, recently called suddenly to play Mrs. Canby in Arizona, scored successfully.

Martin Julian returned from Chicago on Saturday much elated by the success of The Lyric Theatre there, in which James S. Hutton is equally interested. Mr. Julian will now devote his attention to the road tour of Robert Fitzsimmons, which opens in October.

The Devil's Island company presented to the proprietress, Vera De Noie, at Baltimore, on Sept. 11, a handsome loving cup. Manager Frank Beresford made the presentation speech.

Corse Payton is having built, by Roach, of Philadelphia a steam yacht for Etta Reed. She will be named the Etta, and will be in charge of Captain Everett Buffie.

Lawrence Hanley arrived in the city yesterday to arrange for a company to open the Grand Opera House, St. Louis, on Oct. 1.

Frank Oakes Rose has left for Chicago, and will go thence to Atlanta and Macon, Ga., to produce pyrotechnic spectacles for the Palm Fire-works Company.

W. D. Mann and Charles H. Hopper, of the Herald Square Theatre, left yesterday for Washington to witness the production of The Children of the Ghetto.

Laura Alberta and Rose Stahl retire from the cast of A Soldier of France on Sept. 23.

The Harum-Scarum company, headed by Amy Lee, closed a brief season last Saturday night at Latrobe, Pa.

Frank Losee will retire from the cast of A Young Wife on Sept. 30.

Oliver Herford designed the handsome new programme cover for Daly's Theatre.

Etienne Girardot returned from the country last Monday and on the following day underwent an operation for appendicitis at St. Vincent's Hospital. The operation was successful, and Mr. Girardot is rapidly recovering.



THEATRES AND MUSIC HALLS.

Tony Pastor's.

Lynch and Jewell, comedy duo, who make their first appearance at this house; "Jess" Dandy, the singer of Hebrew parodies; the Blondella, in their juvenile sketch, and Mlle. Marguerite, equibrist, who makes her American debut, are the stars of a bill which includes George E. Austin, comedian on the wire; Van Leer and Barton, comedians; Lawson and Nemo, bicyclist and bag-puncher; Lew Simmons and Clark Gibbs, comedians; Behman and Spalding, acrobats; Grant Sisters, soubrettes; Leonso, juggler; Emery and Russell, musicians, and the vitagraph.

Keith's Union Square.

Mr. and Mrs. Edwin Milton Royle present The Highball Family for the second week of their engagement. Ching Ling Foo continues to astonish and Anna Mortland and Charles Murray are seen for the first time in a new sketch called The Honeycomb. The others are Bogart and O'Brien, musical comedians; Fields and Ward, comedians; Morie, juggler (second week); Crane Brothers, comedians; Max Eugene, baritone; Forrester and Floyd, comedy duo; Dudley Prescott, mimic; George Maeder, boy soprano, and the biograph.

Proctor's.

The event of the season, and one which has been looked forward to for months, is the New York vaudeville debut of Camille D'Arville, the comic opera prima donna, who sings a selected repertoire of songs. The lesser lights are Leonard Fletcher and Dorothy Neville, in Wanted, a Gent; Quigley Brothers, comedians; Jerome and Alexis, contortionists; Fox and "Foxie," clown and dog; Ryan and Powell, duettists; Joe Hardman, comedian; Althea Twin Sisters, comedians; Eddie Moore, comedian; Ed East, equibrist; Barry and Bannon, comedians, and the stereopticon.

Palace.

James F. Dolan and Ida Lenharr in A High Toned Burglar, and Will M. Cressy and Blanche Dayne in Grasping an Opportunity, are the features of a bill which includes James Richmond Glenroy, comedian; Johnson and Murphy, colored comedians; Newhouse and Woodworth, bicyclists; Magnelli-Mullini Trio, musicians; Alex Wilson, ventriloquist; Cafferty's dogs; Little May Hoey, soubrette; Layman, mimic; Mlle. Bertina, contortionist; Sharp and Long, comedy duo, and the stereopticon.

Harlem Music Hall.

The bill includes Pauline Hall, Canfield and Carlton, Wilmer, Vincent and company, Ward and Curran, Snyder and Buckley, Lina and Vani, Matthews and Harris, Bennett and Zarens, and Morris' ponies.

Aerial Magnolia Grove.

The bill includes Kitty Loftus, Polk and Kollins, Christine Blessing, Blockson and Burns, Marguerite Sylva, Beaumont Sisters, Mawie's ballet, Dixon Bowers and Dixon, Stewart Sisters, La Petite Adelaide, Mlle. Lotry, and the eight Mascottes.

THE BURLESQUE HOUSES.

MINER'S BOWERY.—The Gay Morning Glories present the bill shown last week at the Eighth Avenue. The Bohemian Burlesquers follow.

LONDON.—The European Sensation has a burlesque and olio with Reid and Gilbert, Aggie Behr, Dally and Vokas, Sisters Escher, Le Roy and Morris, and Curtis and Wooley. The Little Magnets next week.

MINER'S EIGHTH AVENUE.—Miner and Van's Bohemian Burlesquers offer two burlesques and olio, with Van and Nobriga, Bobby North, Fisher and Clark, Mitchell and Cain, the Dolans, Fred Wyckoff, Nita Abbott, and Esmeralda Sisters.

125TH STREET.—Manager Edwin D. Miner has a vaudeville bill this week.

OLYMPIC.—The Indian Maidens provide the week's entertainment.

DEWEY.—Clark Brothers' Royal Burlesquers are here this week. The company includes Dally and Hilton, Minnie Reinhardt, Mignani Family, Tenley and Simonds, Maude Caswell and Arthur Arnold, Williams and Adams, and Falke and Lillian. The burlesque is A Female Politician.

LAST WEEK'S BILLS.

KEITH'S UNION SQUARE.—Mr. and Mrs. Edwin Milton Royle presented a new one-act comedy-drama from the pen of Mr. Royle, called Miss Waiet of Wall Street. It made a decided hit and in one of the best bits of work ever turned out by this very versatile and accomplished author-actor. The plot deals with Miss Waiet, who has an office in Wall Street, and who is engaged in the fascinating but hazardous game of fighting the bulls and bears. A German Count, who seems anxious to begin life in America, after going through his property in the old country, calls upon her and asks her to give him a situation of some kind. She makes some inquiries as to his qualifications, but finds that he is not exactly adapted for business, though he confesses to being able to ride unruly horses, to a four-in-hand, make a salad, or run a hundred yards in ten seconds. While he is chatting with her she receives a telephone message from her brokers, telling her that more money must be advanced before the Exchange closes, or she will lose everything she has in the world. The time is nearly up, and she takes the risk of intrusting the money to the Count to deliver for her, warning him that she will have to sue him if he fails. It is shown that the Count is a spy in the employ of a broker who had ruined Miss Waiet's father, and who is now her bitterest enemy. The Count's conscience smites him and he confesses the plot to Miss Waiet. She is stunned for a moment, but resolves to give him a chance to redeem himself, and urges him to take the check and the money to the Exchange. He removes his hat and coat and starts on his journey. She spends a very anxious five minutes, before he returns in a terribly battered condition, to announce that he has saved the day for her. She throws herself in his arms as the curtain falls, and the audience is left to surmise that he is taken into the firm as a life partner. A tough elevator boy who reads "penny dreadfuls" is introduced every

few minutes to give variety to the picture. The dialogue of the sketch is in Mr. Royle's best vein, and the lines are short, sharp, crisp and to the point. Mrs. Royle played Miss Waiet with the ease and grace which she invariably displays in every role, and read her lines with telling effect. Mr. Royle's dialect as the well-bred Count was true to life and unexaggerated, and he added another distinct creation to his large gallery of stage characters which does him infinite credit. Beatrice Foster struggled hard to be a real tough boy, and though she lacked the real East Side flavor she managed to make a very good impression. Minnie Dupree was seen for the first time here in a new monologue called Cinderella at the Telephone. It tells the story of a modern Cinderella, who has been left at home by her stepmother and stepfather, who have gone to a garden party. She answers several calls at the telephone and expresses great annoyance at being disturbed so frequently. Finally a call comes, and when she finds it is her own "Jack" who is at the other end of the wire she becomes intensely interested. He tells her he is on his way to take her to the party, and the smiles break through her tears as she realizes that she has won the reward which came to the original Cinderella. The monologue is a mere trifle, but it gives Miss Dupree an opportunity to show the exceptional talents which have made her one of the most popular of ingenues. She is very dainty and charming, and her success is pronounced. The Manhattan Comedy Four kept the audience in roars throughout their act, and Lew Hawkins scored a pronounced hit with a lot of new material which is quite up to date. Vernon, the ventriloquist, was warmly applauded for his excellent act, in which he introduces his novel figures. J. Morie, "the tourist-juggler," worked very neatly and did some tricks not shown by others. With a little more practice he ought to be able to rival the best men in his line. Others on the bill were Morrissey and Rich, the Four O'Learys, the Eldridges, Kelly and Violette, Gordon Elrid, and the great Chinese juggler, Luing Ling Foo, whose engagement bids fair to be extended far into the Fall. The biograph showed an excellent picture of the Shamrock.

TONY PASTOR'S.—Ryan and Richfield headed the bill, presenting their latest hit, A Headless Man, written for them by Herbert Hall Winslow. It suited the fancy of Pastor's patrons to a nicety, and the house was kept in roars throughout the act, which is one of the best ever done by this very clever and popular pair of artists. A few slight changes have been made in the sketch, which have improved it greatly, and it is now one of the funniest farces on the boards. Ryan and Richfield, who had not played Pastor's in some time, were given a welcome which showed that they had not been forgotten. Barnes and Sisson came next on the bill, and scored heavily in their skit, The Marriage Broker. Miss Sisson has gained several pounds since she was last seen here, and looks well. The dialogue and songs in the sketch brought laughter and applause, but the hit would have been greater if they had sung a few of those quiet little duets, which were the feature of their performance some months ago. George Evans made some new remarks, which won laughs. His best hit was made with a song, in which he gave imitations of Chauncey Olcott and the late J. W. Kelly. He tried to do this without burlesquing it, and gave his very sweet and flexible voice a chance to assert itself. The applause accorded this section of his act should show him the wisdom of singing at least one song straight through without gagging. Thomas and Quinn were seen in a new act—least they probably consider it new, as one of them has a new costume—and three new gags. They will probably never be able to get away from the "roots" gag, which every regular patron of Pastor's knows by heart backward. Annie Morris met with much favor singing coon songs. She would be more acceptable if she did not make so free with the audience. Ada Jones continued her successful run, singing "Those Cruel Words, Good-Bye," and other songs. Other acceptable turns were furnished by Cyr and Hill, Charles Diamond, and Miss Beadie and Kildare and Britton. Maxwell and Dudley, Scanlon and Stevens, Dawley and Fontelle, Fred A. Pelot, and the vitagraph.

PROCTOR'S.—Patrice headed the bill, presenting in complete style her pleasing sketches, Edna's Ghost and A New Year's Dream. She met with the favor which always greets her efforts and made hosts of new friends by her clever work. She was supported by Charles Charters and Charles Newton. Fred Niblo established himself in favor a few moments after his entrance, and his fusillade of witty remarks caused the audience to laugh during his entire act, which he is constantly improving. Giacinta Della Rocca, the pretty violinist, looked more radiant than ever, and played her selections with great success. Probel and Ruge did their serial comedy act, winning much applause. Mr. and Mrs. Harry Budworth were amusing in A Royal Visitor. McCale and Daniels knocked each other about industriously with excellent results. Johnson and Murphy, two colored performers, used nearly all of Jones, Grant and Jones' best gags. Mr. Jones ought to use one of his property razors to scare Mr. "Murphy" into a respect for the commandment against appropriation of another's property. The Magnelli-Mullini Trio, May Hoey, Alex Wilson, C. J. Widdien, W. H. Burke, and Fred Watson were also in the bill.

PALACE.—James Thornton was in splendid form last week, and fairly excelled himself. It is a pleasure to listen to him when he puts forth his best efforts to entertain. He takes an interest in his work and compels the attention and laughter of his auditors. He had a new song with up-to-date words set to an air from Carmen, which he sang with great spirit. Edward M. Favor and Edith Sinclair appeared in A High Roller, and made their accustomed hit. They are expert farceurs and understand thoroughly the art of making an audience laugh. The Todd-Judge Family, consisting of three men, were seen in some very neat acrobatic tricks. They work with great ease and grace, and are very much out of the ordinary. The oldest man of the trio balanced a pole on his feet and spun it around at high speed, with a "super" tied to each end of it. One of the trio removed his shirt and stood in a cabinet in the full glare of many electric lights, and gave an exhibition of his muscles à la Sandow. The muscles are very remarkable, and the audience seemed to take quite an interest in watching them dance as the performer assumed different attitudes. One of the very big hits of the bill was made by Maude Beall Price, the mimic, whose imitations were received with every possible evidence of favor. She gave an extremely clever imitation of a serio-comic without a voice trying to sing a pathetic ballad, and the applause and laughter which followed it were

of the kind that causes a performer to feel that his or her work has not been in vain. Miss Price may be credited with making the hit of her life during this engagement. Jerome and Alexis gave their acrobatic exhibition, which was well received. They are both clever contortionists. The Tennis Trio juggled clubs very deftly. Jessie Millar won applause for her smart playing on the cornet. Axtell and Axtell did a sketch which would be pretty good if all the dialogue, monologue and singing were removed from it. Katherine Camp sang some high-class songs very acceptably. William D. Hall presented what he calls his original conception, "The Circuit Preacher." He wears an eccentric make-up and delivers a monologue in which he uses some fairly good gags. Ryan and Powell, Dan McCarthy, and the stereopticon were also in the bill.

HAMMERSTEIN'S VENETIAN TERRACE.—Calcedo, the king of wire performers, was one of the big hits of an excellent programme. His marvelous act was shown to the greatest possible advantage, and the applause he received showed the emphatic appreciation of the spectators. The Rosow Midgerts continued their engagement and evoked much laughter, especially in their boxing bout. Excellent acrobatic acts were shown by the Fortuni Brothers, Rio Brothers, Grnet, Beers and Gruet, and the Couture Brothers. Trick bicycling by the Johnston Brothers, juggling by Mardo, Galletti's monkeys, dancing by the Metweef Troupe, and songs by Gertrude Rutledge were the other feature of the bill. The season closed on Saturday evening. It has been highly successful, and the energetic Hammerstein has reason to congratulate himself on adding another to his long list of hits.

HARLEM MUSIC HALL.—Since the opening on Sept. 9 large business has been the rule. The bill announced in last week's MIRROR was continued. Louise Beaudet's success throughout the week was pronounced. Lafayette, the versatile entertainer, was also a big favorite. His Captain Dreyfus and Maitre Labori impersonations are clever and were highly appreciated.

AERIAL MAGNOLIA GROVE.—Hits were made as usual by Kitty Loftus, Maggie Cline, Reno and Richards, Polk and Kollins, Montgomery and Stone, James Richmond Glenroy, and the Hawaiian Queens, who changed their bill to The Queen's Fan. Impro Fox, who has not even been here in some time, was successful with his tricks. The bill also included the Beaumont Sisters, Marguerite Sylva, the Manhattan Trio, Erna's dogs, Walton's monkeys, Marwile's ballet, Marguerite Ferguson, La Petite Adelaide, and the three Polos.

GRAND CENTRAL PALACE ROOF GARDEN.—The last week of the season was notable for good attendance and an excellent bill, which included Rosa and Harte, Harry Le Clair, Tim Cronin, Mack and Daly, Katie Rooney and John Harding, Jordan and Welch, and Snyder and Buckley.

The Burlesque Houses.

MINER'S BOWERY.—Jacobs and Lowry's Merry Maidens entertained large audiences with an acceptable bill. They had two burlesques and an olio, introducing Nellie Hanly, Sisters Revere, Josie Flynn, Madden and McCarty, and William T. Mills.

LONDON.—Frank B. Carr's Indian Maidens, featuring Lillian Washburn, drew well and gave a performance that was mostly excellent. An Indian burlesque, Pocahontas, opened the bill, and an up-to-date number, Parisian Follies, closed it. The olio showed Lillian Washburn, the Kurmons, Conroy and McFarland, Weston and Yost, Nolan and White, and La Mar Sisters.

MINER'S EIGHTH AVENUE.—Sam Scribner's Gay Morning Glories offered an entertaining bill to big business. There were two burlesques and olio, presenting Bessie Taylor, Madeleine Franks, Webb and Hassan, John J. Black, Dryden and Leslie, Linnet Flake, and Grant and Grant.

DEWEY.—Weber's Dainty Duchess company opened its season here last week to a succession of crowded houses. A great deal of interest centered in the Eastern debut of Junie McCree and his partner, Matt Trayers, who have been red hot favorites in San Francisco for years. Whether it was Mr. Weber's rule of strict cleanliness or nervousness at facing a New York audience, or something else, the fact is that they did not make the hit that was expected of them. McCree impersonated an Italian and Mr. Trayers an Irishman, and though their dialects were all right, their material was very poor. There is no doubt that they can be funny, and the sooner they pick up some good gags and songs the better. Howard and Emerson scored the hit of the bill, with their moving-picture song specialty. Mr. Howard made several short speeches introducing the moving pictures, all of which were of a stirring sort. The pretty Cloris Sisters played and sang with their usual success. The Mimic Four scored heavily with their sketch, in which they do a little of everything. Letta Meredith presented a specialty patterned on that of Mlle. Lotry, who has been at the Aerial Magnolia Grove all Summer. It was a novelty to the patrons of the Dewey and they applauded accordingly. Swor and De Voe opened the bill with a lively sketch. The afterpiece is called Manhattan Beach by Moonlight, and introduces the entire company, which includes Josette Webb.

125TH STREET.—Abe Leavitt's Rentz-Santley company gave the bill seen a week earlier at the Eighth Avenue, with Mr. and Mrs. Sidney Drew, and Mr. and Mrs. Charles T. Ellis added. Business was very large.

THE COHAN'S SILVER WEDDING.

Mr. and Mrs. Jeremiah Cohan, of the famous Four Cohans, celebrated their silver wedding on Sept. 12, at New Haven, Conn., where they were playing at the time.

The festivities began on the stage of Poli's Theatre, just after the Cohans had finished their performance. As they were bowing their acknowledgments, Joseph C. Criddle, press agent of the theatre, stepped from the wings and in a neat speech presented to Mr. and Mrs. Cohan a handsome silver service, with the compliments of Manager Poli. The stage hands then appeared and handed the happy pair a beautiful floral piece with "Good Luck" worded in it. The audience grew wildly enthusiastic, and Mr. Cohan was compelled to express his great gratification in a few well-chosen words.

Later in the evening a merry party gathered at Sparks' Hotel, where a splendid banquet was served. Speeches were made, songs were sung, and every good wish that could possibly be expressed was tendered to Mr. and Mrs. Cohan. Every one present joined in the hope that they would live to celebrate their golden jubilee. Those present, besides Mr. and Mrs. Cohan, were George M. and Josephine Cohan, their talented son and daughter; Ethel Levey (Mrs. George Cohan), Mr. and Mrs. Joseph F. Vion, of New York; Mr. and Mrs. S. Z. Poli, Mr. and Mrs. John Cox, Mr. and Mrs. John E. Healey, Mr. and Mrs. William O'Keefe, Joseph C. Criddle, Mr. and Mrs. F. B. Sparks, Mr. and Mrs. Edward Leechy, Mr. and Mrs. Dolph Levine, Al. Perry, and others. The menu was of silver cardboard, with the pictures of Mr. and Mrs. Cohan on one side and the menu on the other. Dozens of congratulatory telegrams and letters were received, and the occasion was a complete success in every way.

BIG PREMIUMS.

The seats for the opening at Weber and Fields' Broadway Music Hall, which will occur on Thursday, Sept. 21, were sold at auction on Saturday afternoon last. The total realized was \$4,637.25. All money in excess of the regular box-office prices will be donated by Weber and Fields to the fund for the sufferers by the Porto Rico hurricane. The Whirligig and The Girl from Martin's will be the burlesques in the opening bill. Lillian Russell heads the company. The new decorations, described in THE MIRROR a few weeks ago, were shown to some invited guests on Tuesday evening last.

KOSTER AND BIAL'S REOPENS.

Koster and Bial's Music Hall was reopened on Saturday evening last, Sept. 16, under the direction of Robert Bial, who represents the Robert Bial syndicate, and with Dr. Emil Stoessel as manager. Great preparations had been made for the event and there was a very large crowd on hand to see how the new people would start the ball rolling.

The house has undergone almost a complete transformation during the Summer recess. The old dull decorations of blue and white have been covered by coats of crimson, rose pink and ivory paint, and the result is that the house has a much more cheerful and brighter look than it has had since it was built. The ceiling is beautifully tinted and frescoed, and a number of extra incandescent lights have been added, which help to show the new decorations to great advantage. Another innovation is a Turkish lounging room, which occupies the space formerly used for offices, adjoining the lobby.

The opening bill was made up of European and American artists, headed by Ada Colley, whose high notes have been creating a sensation for several months past in the great European capitals. She is a blonde, with a pleasing face and modest manners, and received a warm welcome when she made her appearance. Her first offering was "The Nightingale's Trill," which was evidently written with a view of allowing her to soar up the scale in a most astonishing manner. When the audience thought she had reached her highest note she drew a fresh breath and gave an exhibition of vocal pyrotechnics, culminating in a note so high and so clearly sung that it fairly took the spectators' breaths away.

In response to the cheers and "bravos," she sang the Intermezzo from Cavalleria Rusticana. She used no words, but sang a succession of clear-cut notes with great accuracy and beautiful shading. The final note was not as high as the one in the first song, but the selection was so exquisitely given that she was recalled again and again. She responded gracefully with "Home, Sweet Home," to which she did full justice. The act which gained more applause than any other on the bill was that of the Brothers De Courcy, two splendidly proportioned acrobats. They did some tricks showing the great strength of their arms, and the audience let itself loose in demonstrations of approval such as are seldom heard in a music hall. The De Courcys may write home to their friends and tell them anything they like about their hit and they will not be exaggerating. Alexandra Dagmar was no stranger, and she was given a cordial reception. She sang three songs in different costumes and scored a pronounced hit with each one. Her third costume was a Hussar uniform of white and gold, with tights, and in it she made a stunning picture. Ed. Lauri, late principal comedian of some of George Edwards' Gaitey companies, and now under contract to play leading comedy roles at the London Garrick Theatre, sang a song called "Bothers the Belle of New York," in which he used a medley of the airs of that comedy, with words telling how the music haunts him wherever he goes.

His second song had verses in several dialects, and his third offering was a very neat dance. He is a pleasant-looking young man and his success was fair. Wilton and Lamartine made a mild success in a horizontal bar act, during which they did a lot of bouncing on a rubber spring board. Florizell, a contortionist, who performed on a sheet of glass suspended over the stage, completed the list of imported novelties.

John W. Ransome presented an entirely new act, in which he appeared made up as Admiral Dewey. The act was written by J. J. Flink, with music by Paul Steinhagen. Mr. Ransome suffered from being in a very bad place in the bill, and on that account his turn did not meet with the success it deserved. The material is excellent, and the act would undoubtedly have been a big hit if it had been put on earlier in the evening. Madeline Marshall and Liletta Darling made their first joint appearance in New York and won applause with some cleverly sung coon songs. They infused lots of ginger into their work and received a large basket of flowers. Camilla Urso, the violinist; Maude Nugent, soubrette; Mons. De Villiers, illusionist; Johnno Davenport and Lorella, comedy acrobats; Mlle. Senga, dancer, and her comedy kooms, and Burton's dogs presented specialties which have become familiar to New Yorkers and require no comment.

The new management inaugurated its occupancy of the house in a satisfactory manner, but there are a few things which need looking after. Some new scenery should be procured at once. The set which was used as a background for Ada Colley is an eyesore, and detracted materially from her performance. When the few defects are remedied the new regime ought to be in fair way to make a success of the task of re-establishing Koster and Bial's as the leading music hall of America.

TREMENDOUS BILLS.

The vaudeville firm of Wilson, Smith and Grau are making up some big house bills these days. The great success of the Philadelphia Grand Opera House has caused the management of that theatre to give carte blanche to the firm. Next week's bill will be headed by Pauline Hall, the Streator Zouaves, Lillian Burkhart, Corinne, Leonidas' cats and dogs, James and Bonnie Thornton, Laura Burt, and others. Mr. Grau has also secured for the firm the booking of the Auditorium Pier, Atlantic City, where business is so big that the management have decided to keep open. An idea of the bills to be presented may be had when it is stated that the headlines for this week are Marshall P. Wilder, Rice and Cohen, and Robert Downing. But the Auditorium Pier is not alone to the fore with a big bill this week, as Mr. Grau was called upon by Joseph Fralinger, of the Academy of Music, Atlantic City, and the firm organized for him a great company, headed by Charles T. Ellis, Laura Burt, and George Wilson.

IDA FULLER'S NEW DANCES.

Ida Fuller, La Lole's clever sister, is industriously rehearsing day and night at her "work shop"—a big hall in this city which she has hired and fitted with electric current, storage batteries, etc. Miss Fuller returned from Europe about six weeks ago, after a very brilliant tour of the larger cities, "where she produced her new dances with marked success. She is to open at Proctor's Pleasure Palace, Sept. 25, and after a tour of the Proctor houses, will probably go West. She states that "La Lole" will not come to America for a year or more, and possibly not then. Meanwhile all the dances associated with La Lole's name will be produced here by Ida, who is the originator of several of them. The "fire and flame" dance is to be done at the Palace in an elaborate manner, the stage having been already cut into a series of eight traps for that purpose.

THEY ALL SING ONE SONG.

Horwitz and Bowers are rejoicing over the success of their new song "Always," which bids fair to eclipse their "Because." Maude Courtney, at Hopkins; Frederick V. Bowers, at Masonic Temple; Ada Somers McWade, at the Olympic; W. H. Thompson, at the Grand; Ben Holbeck, at Sans Souci; Frank Revell, at the Lyric, and Hyatt Sisters, at Ferris Wheel Park, all of which are in Chicago, are singing the song this week.

A SUCCESSFUL TEAM.

Walz and Ardelle continue to meet with great success. During their engagement at the Palace in this city, they frequently received four or five curtain calls, and their press notices were flattering in the extreme. Last week they played Main Street Park, Richmond, Va., making their usual hit. This week they are at Keith's Boston, with the Moore circuit to follow.

CHARLES SCHIMPF IN TOWN.

Charles Schimpf, secretary of the Walter Orpheum company, accompanied by his wife and Mrs. Gustave Walter, arrived in New York on

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D. F. HENNESSY, Manager Garden Theatre.

Ohio State Journal.—"Mr. and Mrs. Edward Esmonde appeared in the comedy skit The Foolish Mr. Wise, that had a good many good points and enforced a lesson for those who are looking for one in a most delightful manner. The Esmondes are artists in their work. They leave nothing undone which could add to the finish of their little play."

Minerva Park,
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Press-Post.—"A very entertaining number on the program was a comedy sketch by Mr. and Mrs. Edward Esmonde, entitled The Foolish Mr. Wise. Their work was greatly appreciated. They are actors of sterling ability and they are possessed of the magnetism which makes performers popular with an audience from the time they first appear on the stage."

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Central Music Hall Building, Chicago, Ill. F. A. MILLS, 48 W. Twenty-ninth Street, New York.

Sunday last, Mr. Schimpf is here on a pleasure trip, and will remain long enough to see the latest novelties in the theatres and to take in the Dewey jubilee.

IRENE PERRY AT WEBER AND FIELDS'.

Irene Perry has been engaged by Weber and Fields for their stock company. She has been a member of the late Augustin Daly's company and of other prominent organizations, and ought to prove popular in her new position.

VAUDEVILLE JOTTINGS.

Owing to severe illness Maude Amber was compelled to cancel her engagement at the Aerial Magnolia Grove week of Sept. 10. She enjoyed very successful engagements at the Théâtre Français, Montreal, and Lewiston, Me. She expects to be able to fill her New York engagements in a couple of weeks.

Edgar Foreman and Julia West have opened their season in a new act with the greatest success. They are at the Grand Opera House, Philadelphia, this week.

Frank Buoman and Rose Adelle produced their new comedietta, The Door Key, at the Cleveland Garden Theatre, Aug. 14, with much success. They also appeared at Robinson Park, Ft. Wayne, and Lake Erie Casino, Toledo. At present on the J. H. Moore circuit. The entire act, monologue and burlesque song have been copyrighted by Frank Buoman. The number of his copyright is 30,852.

Agnes Herndon opened her vaudeville season last week at Springfield, Mass., where she produced her comedietta, La Belle Marie, and the farcette, A Widow at 7, by Herbert Hall Winslow. Miss Herndon was supported by Albert A. Adams, and intends to remain in vaudeville all this season.

In the big opening bill at the Columbia Theatre, St. Louis, last week, Norton and Davis made a decided hit, and are booked over the entire circuit.

Marie Decca has scored a decided success with the Boston Symphony Orchestra, at Keith's Theatre, Boston. Her magnificent soprano voice and her magnetic personality are highly complimented by the musical and dramatic critics of that city.

Artie Hall, the "Georgia Coon Shouter," made such a hit at Hyde and Behman's last week that she was booked for a return date in October.

Almee, the dancer, made such a great hit in Memphis, Tenn., at Hopkins' Grand Opera House with her new act, that she was re-engaged for another week as the star feature of the vaudeville bill. This has been the case every place she has played this season.

Bob and Eva McGinley have just finished a long and pleasant vacation, visiting the Yosemite Valley and other points of interest. They opened their season on Sept. 10. Mr. McGinley joined the Royal Arcanum, Knights Templar and Mystic Shrine during his summer rest.

Mae Taylor closed with Ed F. Rush's Ideal Bon Ton Burlesque Sept. 16 in Detroit, Mich., and opened with Murray and Mack's Funnigan's Ball co. Sept. 18, at Jackson, Mich.

Cole and Johnson, former stars in vaudeville, who now have a co. of their own, played to very big business last week at the Star Theatre, in this city.

The firm of William C. Dunn and Co. has dissolved. The business will be carried on (with the same catalogue) as before, by the remaining partners, at the same address, under the firm name of Shapiro, Bernstein and Von Filler. These enterprising people seem to have a rosy outlook, with such pronounced hits as "I'd Leave Ma Happy Home For You," and "Where the Sweet Magnolias Bloom" on their list.

Canfield and Carleton chatted entertainingly last week with a representative of the Providence News, which makes a specialty of interviewing the prominent vaudevillians who play at Keith's.

The Parisian Trio are taking an enforced vacation on account of the illness of Edna De Rigny, one of the trio, who contracted a severe cold while playing an engagement at Ferris Wheel Park, Chicago, week of Sept. 3.

Josephine Sabel's hit at the Lagoon in Cincinnati two weeks ago, was so pronounced that she was re-engaged for this week.

Harry Helms, the magician, is playing fair dates through Michigan under the management of Fred D. Clark. William Leichter, rag-time pianist, and Mile. La Belle, sensational dancer, are with the co.

Jackson and Douglas made a hit last week at the Howard Atheneum, Boston. They are at the Star, Lowell, Mass., this week.

Turner's Pickaninies and Pauline Moran made such a hit at the Alhambra, London, that they have been booked for the next two years in the leading European music halls.

The Ellmore Sisters have signed B. Bedell to support them in The Dangerous Miss Delaney. Mr. Bedell has been a member of The Dazzler and other good companies. The new sketch is being introduced this week at the Park Theatre, Worcester, Mass., and will be seen at the Pleasure Palace next week. The Ellmore Sisters have some excellent bookings for this season.

Pilar-Morin, assisted by Max Rosenberg, presented a pantomime called A Little Disturbance, at Electric Park, Baltimore, Md., last week, with great success.

Versailles Park Theatre, at McKeesport, Pa., did not close Sept. 2 as previously announced, but will remain open until Sept. 23.

Hattie Starr and Bessie Seymour will shortly appear in a new character sketch, entitled A Study in Black and White, in which both do some clever impersonations of the Southern dandy.

Derenda and Breen, club-jugglers, have closed their third season over the New England circuit of parks, under the management of J. V. Gorman, and opened with McIntyre and Heath Sept. 11 for the season.

Fred Herbert and his trained dogs opened with Hamilton's Superba, Sept. 11, at Powers Opera House, Grand Rapids, Mich., for the season.

May Cook, the young soprano and cornet soloist, will be one of the principal features with Fairman's Boston Concert Band on their tour. The Fairman management is getting out a full line of one-half, one, and three sheet lithos and small matter for her engagement with them.

Jules and Ella Garrison are spending a short vacation in New York, where they are transacting some important business. They will return shortly to Europe to fill engagements running into 1902.

Sam DuVries has contracted for next season with Bosman and Landis to furnish the attractions for their theatres at Asbury Park and Atlantic City. They closed a very successful season Sept. 7. Mr. DuVries will furnish the electric effects for the Ameta Sisters, for the new dances they have perfected this summer, assisted by Mile. La Berta.

Sheehan and Kennedy report that they are making a big hit with Bryant and Watson's American Burlesquers. They have introduced a live monkey and a hand organ in their act.

Rice and Harvey, song illustrators, begin their Western tour at Minneapolis, with the Kohl and Castle circuit to follow. They have just completed a fifteen weeks' tour of the principal parks in Eastern Canada.

Leslie and Audley recently closed a week's engagement at Athletic Park, New Orleans, where they met with their usual success. They went to Chicago for a week to visit Miss Audley's home, and returned to New York Sept. 4 for rehearsals with Gus Hill's Over the Fence co.

Solaret, "Queen of Light," has been engaged for the Keith circuit. She has been growing steadily in popularity for months past, and deserves her success. Her engagement in the Keith houses will give her additional prestige, and it is likely that in a short time she will become one of the best known performers in her line.

J. W. Davidson closed a fourteen weeks' engagement at the Auditorium, Richmond, Va., on Sept. 9, and opened with the Mayo and Champlin co. Sept. 11 for the season.

Charles Leonard Fletcher has decided to drop his first name and will hereafter be known as Leonard Fletcher. He and Dorothy Neville are now playing the Proctor circuit in Wanted, a Gent.

Annie St. Tel., "the Bounding Antelope," has joined the Rays' A Hot Old Time co.

Esra Kendall has written a sketch for Mr. and Mrs. Perkins D. Fisher, which has made a big hit. They will present it at the Proctor houses here late in October.

Thurston, the card manipulator, made a hit recently at Tony Pastor's, and was re-engaged for a date later in the season.

The Brothers Bright having completed successful engagements over the Keith circuit, and at Hammerstein's, opened on the Orpheum circuit, Sept. 17, with the Kohl and Castle circuit, Koster and Bial's, the Keith circuit (return), and an indefinite European engagement to follow.

Leslie Palmer and the Bigelow twins produced A Brace of Woodcock, a sketch written by Jane Marlin, correspondent of THE MIRROR at New Haven, at the New Gilmore, Springfield, Mass., recently, with much success.

Montgomery Moses, business-manager for T. W. Dinkins' Utopian Burlesquers, writes that the co. has completed rehearsals, and will be one of the hits of this season. The bill opens with a first part by Joe LeBrant, entitled Le Chat Noir, and closes with George Totten Smith's burlesque, Hotel Razzle Dazzle. The olio includes Olam Adams, three Gardeners, Bryce and Inman, Flynn and Dexter, three Lane Sisters, and Barton and Ashley. The opening took place Sept. 7, at Watson's Opera House, Lynn, Mass., with the Lyceum, Boston, following.

Bonita Hall, a sister of Artie Hall, the Georgia coon shouter, will make her Eastern debut shortly. She sings coon songs, and is an expert buck-dancer.

Edgar Foreman and Julia West opened their season at the Leland Opera House, Albany, N. Y., on Sept. 4. They are busy rehearsing their new sketch which they will produce on Sept. 25. In it Mr. Foreman will revive his original spade dance, which he has not done in seven years. He did it successfully for twenty years, and thinks it will prove a novelty after its long retirement.

Pat Conroy and Tom McCoy closed their season in the New England parks at Holyoke, Mass., and will play vaudeville dates this season.

Mr. and Mrs. Edwin Milton Royle began another tour of the Keith circuit on Monday, Sept. 11, presenting their comedies, Captain Impudence, The Highball Family, Miss Walcott of Wall Street, and Tim's Troubles. They have open time in November and in April, 1900.

Francesca Redding has scored phenomenally in her new one-act playlet, Her Friend from Texas. Louis A. Simon gives her excellent support and will continue throughout the season with her.

Howe and Scott, who call themselves "the two real Jews," will be at Tony Pastor's during Dewey week.

Anna Walker and Hugh Thomason, of Walter L. Main's Circus, were married at Salem, Ore., Sept. 5.

Oscar Hammerstein has had the lobby of his Victoria Music Hall enlarged. It was formerly the only bad feature of the house, as it was entirely too small, and an exceedingly uncomfortable place to wait in while in line for tickets. The change is a decided improvement.

Will M. Cressy has been very ill for the past two weeks with malaria fever. He was obliged to cancel week of Sept. 11 at Proctor's Twenty-third Street, but is at the Palace this week.

Thomas J. Dempsey made his vaudeville debut at the Standard Theatre, Philadelphia, last week, in a farce by Sidney Wilmer, entitled A Man of Chance. He was assisted by Joseph Mitchell and Corallie Clifton. Farce and interpreters were voted a hit by the Philadelphia press.

The Hawaiian Queens, Mile. Lotty, Walton's Simians, and Erna's dogs have been engaged for the Orpheum circuit. They all go direct from New York.

Mr. and Mrs. Edward Esmonde, in The Foolish Mr. Wise, are said to be one of the big hits of the season. Alberta Lee has been engaged by them to play the part of the dressmaker, opening at Hyde and Behman's Theatre, Brooklyn, Sept. 25.

The New Globe Theatre, at 331 and 333 West Madison Street, Chicago, will open Oct. 1, under the management of Gall Alden. Vaudeville will be the attraction, with a permanent stock co. in light comedy and drama.

Charles M. Seay and Anita Hendrie scored heavily Sunday night last at Miner's 125th Street Theatre in Mr. Seay's one-act comedy, Dollars and Dogs.

Edna Bassett Marshall has been re-engaged for the Grand Opera House, Washington, D. C., on account of her success there last week. She is now on the Keith circuit.

Beatrice Moreland has made a big hit in Chicago, in Taming a Husband. She has been interviewed by several of the Chicago papers, and seems to have entered on a very successful season.

Louise Beaudet was unable to sing at the Harlem Music Hall on Sunday evening on account of a sore throat. She bowed and threw kisses as an evidence of good faith after an apology had

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An Instantaneous Hit!

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Demand high salaries, BUT we must have them.

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Demand high salaries, BUT we must have them.

MAUDE CASWELL and ARTHUR ARNOLD

Demand high salaries, BUT we must have them.

DAILEY and HILTON

Demand high salaries, BUT we must have them.

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The Female Politicians.

Contains absolutely nothing that borders on suggestiveness or smut. Constructed so as not to offend the most fastidious lady audience. Scenery and Wardrobe, Calculum and Electrical effects simply a la par excellence.

ALICE SANSON,

MAMIE LAMB,

MAUD GORDON,

DOT WARD,

ZELIA CARLTON,

EMMA WESTON

Demand high salary, BUT we must have her.

WILLIAMS and ADAMS

Demand high salaries, BUT we must have them.

CHAS. FALK, assisted by CHAS. LILLIAN,

Demand high salaries, BUT we must have them.

MINNIE RINEHART

Demand high salary, BUT we must have her.

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BABE BARRETT,

FLOSSIE LE VAN,

VIOLET GRIFFIN,

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Waldman's Opera House, Newark, New Jersey.

N. B.—Have Oct. 30 and Nov. 20, 1899, open in the West. Filled solid thereafter.

Dewey Theatre, N. Y., week Sept. 18. Columbus Theatre, N. Y., week Sept. 25.

CLOAK EFFECTS—LATEST CRAZE.

The same Electric Effects as those used by Mile. Lotty at the New York Theatre, made by the only European Artist in Optical Effects in this country with prize diplomas. These effects are richly colored in oils, same as London and Paris work. Original new designs weekly. Supply Dancers with the "Cloak and Union Suits" as well as effects. Cheaper than hiring. This season's rage. Grandest pictures ever witnessed—just out in

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ALL COMMUNICATIONS AS ABOVE.

Leslie Palmer and The Bigelow Twins. In the one act comedy, A BRACE OF WOODCOCK, by Jane Marlin. A big laughing hit. She's New Gilmore, Springfield, Mass., 49. She's Park Theatre, Worcester, Mass., 11-12. The most refined laugh producer on the vaudeville stage. A novelty in its line. Unsolicited newspaper criticisms.

Worcester Spy.—"Leslie Palmer and the Bigelow twins have one of those bright little comedettes, which are to many people the best features of any variety bill. This one is called A Brace of Woodcock, and tells of a young clergyman and his newly made wife, who meet all kinds of trouble in their wedding trip, owing to an unfortunate resemblance between the groom and a tough sporting man."

Worcester Telegram.—"The twins in the number of Leslie Palmer and the Bigelow twins, playing A Brace of Woodcock, proved to be as like as two peas in a pod, and the audience could not tell the difference between them until both were on the stage at the close of an amusing and refined one-act comedy."

Worcester Gazette.—"Another good feature of the bill was a little farce called A Brace of Woodcock, acted by Leslie Palmer and the Bigelow twins. The two men look very much like each other, and the resemblance is employed in a funny series of situations."

Address care MIRROR.

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Presented Sept. 4-9, at Cook's Opera House, Rochester, George Taggart's new version of

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"A GEM—A SLANG CLASSIC—Eva Williams' tough girl is as refined a bit of character study as was ever seen on a Rochester stage. There isn't a point on which to hang a criticism."—Rochester Herald.
"A remarkably interesting, effective little play. It has truth, humanity, genuine pathos. An artistic feat to be proud of."—Rochester Democrat and Chronicle.
"Jack Tucker was howled for."—Rochester Union and Advertiser.
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Orpheum Circuit, Oct. 1.

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PRETTY ELNIE DOWNEY, by Verner. Professional COPY FREE. Beautiful Waltz Song. M. WOLSKIEFFER 73 State Street, Chicago.

been made by Jack Brown, of Brown, Harrison and Brown.

Proctor's Twenty-third Street Theatre had a narrow escape from destruction on Sept. 16, when the Thomas and Wylie Lithographing Co., which occupies the building directly back of the theatre, suffered a \$40,000 loss by fire.

Edwin D. Miner, manager of the 125th Street Theatre, obtained a temporary injunction last week restraining Pauline Hall from appearing at

MILTON AND DOLLY NOBLES

Vaudeville, 1899-1900.

A BLUE GRASS WIDOW WHY WALKER REFORMED.

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Hurtig and Seamon's Harlem Music Hall this week.

Emmonds, Emerson and Emmonds will shortly commence a tour over the Orpheum circuit. Their time is now almost booked solid.

This is Papinta's eighth week in St. Louis. She was engaged for four weeks at the park, but her success was so great that she was re-engaged for two more weeks, making the longest recorded run in St. Louis for a featured act. She was

engaged for the two opening weeks at Hopkins' Imperial Theatre, making eight weeks in all. From there she goes to West Baden for a week's rest, and opens at the Masonic Temple Theatre, Chicago, Oct. 1, for two weeks. All her time is booked solid until September, 1900.

Lafayette posed for the biograph on Friday last. His Dreyfus and Maitre Labori impersonations will be seen shortly in the Keith houses.

Fields and Ward were especially engaged yesterday to fill a vacancy in the bill at Keith's.

The Stewart Sisters were booked for both the Brooklyn Music Hall and the New York Roof-garden this week, but decided to play the Brooklyn date only.

Louise Beaudet is booked at Shea's, Buffalo, this week, and at Toronto, Sept. 25. After that she goes to the Grand Opera House, Philadelphia, for a run. Robert Grau has her time booked up to Feb. 3.

Marshall P. Wilder remains the highest salaried single actor in vaudeville. He is the one attraction that has never lowered his salary, and he plays a complete season. This week he heads the monster bill which Robert Grau has put together for the Auditorium Pier in Atlantic City.

VAUDEVILLE PERFORMERS' DATES.

Austin, Geo. E.—Pastor's, N. Y., 18-23.
Adelman, Joseph—Shea's, Buffalo, 18-23.
Altman, Dan—Olestanty Pk., Columbus, O., 17-23.
Althea Twin Sisters—Proctor's, N. Y., 18-23.
Adams, The—Chicago O. H., 17-23.
Azara, Mlle.—Olympic, Chicago, 17-23.
Armin and Wagner—Keith's, Boston, 18-23.
ATCHISON-KLY, EDGAR—Oxford Music Hall, London, England—Indefinite.
Almee—G. O. H., Nashville, 18-23.
Alm, Mlle.—Taunton, Mass., 18-23.
Alexander, Geo. B.—Chicago, Haymarket, 17-23.
Allen Children—Held's Pk., Henderson, Ky., 11-23.
Bogart and O'Brien—Keith's, Boston, 18-23.
Borani Brothers—Nashua, N. H., 19-22.
Brown, Harrison and Brown—G. O. H., Syracuse, N. Y., 18-23.
Bloom and Cooper—Keith's, Boston, 18-23.
Burkhardt, Lillias—G. O. H., Philadelphia, 18-23.
Burt—Cobleskill, N. Y., 18-23.
Buckson and Burns—N. Y. Roof, 18-23.
Brus and Mira—Viroqua, Wis., 18-23; Baraboo, Wis., 23-30.
Bell, Laura Joyce—Columbia, St. Louis, 18-23.
Berger, Anna—New Grand, Wash., 18-23.
Budworth, M. and Mira—Held's Pk., Wash., 18-23.
Blondella, The—Pastor's, N. Y., 18-23.
Behman and Spaulding—Pastor's, N. Y., 18-23.
Buonan and Adelle—Minerva Pk., Columbus, O., 24-Oct. 1.
Bennett and Zarus—Harlem Music Hall, 18-23.
Bertini, Mlle.—Proctor's, N. Y., 18-23.
Barry and Bannan—Proctor's, N. Y., 18-23.
Bowers, Fred. V.—Masonic Temple, Chicago, 18-23.
Budworth and Haynes—Haymarket, Chicago, 17-23.
Brandt, Eva—Olympic, Chicago, 17-23.
Bartine—G. O. H., Phila., 18-23.
Beaudet, Louise—Shea's, Buffalo, 18-23.
Cressy and Dargatz—Held's Pk., Wash., 18-23.
Ching Ling Foo—Keith's, N. Y., Aug. 14-Sept. 23.
Courtney, Maud—Hopkins', Chicago, 17-23.
Coakley and Husted—Keith's, Boston, 18-23.
Condit and Morey—Keith's, Prov., 18-23; Pastor's, N. Y., 25-30.
Corlone—G. O. H., Phila., 11-23.
Clemens and McCloud—Toronto, Canada, 11-23; Grand Central, Montreal, 25-Oct. 28.
Cosmopolitan Three—Chicago O. H., 17-23.
Clymo and Clerice—Chicago, Haymarket, 17-23.
Carmontella Sisters—Chicago, Ferris Wheel Pk., 17-23.
Colby, The—Gilmore, Springfield, Mass., 18-23.
Collette—Sans Souci Pk., Chicago, 17-23.
Collier and Maxwell—G. O. H., Phila., 18-23.
Crane Brothers—Keith's, N. Y., 18-23.
Cook and Sonora—Music Hall, Bklyn., 18-23.
Cooley—K. and B.'s, N. Y., 18-23.
Caudin and Carleton—Harlem Music Hall, City, 18-23.
Canary—Shea's, Buffalo, 18-23.
Cafferty, Prof.—Palace, N. Y., 18-23.
Comstock Bros.—Chicago O. H., 17-23.
Conwards, The—Olympic, Chicago, 17-23.
Clark and Gandy—Olympic, Chicago, 17-23.
Chevalier, Emil—Ferris Wheel Pk., Chicago, 17-23.
Castella Bros.—Ferris Wheel Pk., Chicago, 17-23.
Clyo and Rochelle—Grand O. H., Syracuse, 18-23.
Craike, Edith—New Grand, Wash., 18-23.
Crollins and DeAlba—Keith's, Boston, 18-23.
Columbian Musical Four—Columbia, St. Louis, 18-23.
Cushman, Holcomb and Curtis—New Gilmore, Springfield, Mass., 18-23.
Colby Children—Gilmore, Springfield, Mass., 18-23.
Carmelita and Rafael—Gilmore, Springfield, Mass., 18-23.
Donovans, The—Novelty, Bklyn., 18-23.
Doners, The—Novelty, Bklyn., 18-23.
Dolan and Lehar—Palace, N. Y., 18-23.
Dresser, Louise—Masonic Temple, Chicago, 18-23.
Drake, Miss Frances—G. O. H., Syracuse, 18-23.
Delmore and Lee—Keith's, Boston, 18-23.
Drew, Henry—Keith's, Boston, 18-23.
Darrow, Mr. and Mrs. Stuart—Olympic, Chicago, 18-23.
Downs, T. Nelson—Rochester, Vienna, 1-30.
Dupree, Minnie—Keith's, Phila., 18-23.
Duffy, Sawtelle and Duffy—New Grand, Wash., 18-23.
Dagnair, Alex.—K. and B.'s, N. Y., 16-23.
De Courcy Brothers—K. and B.'s, N. Y., 16-23.
Day, Geo. W.—Shea's, Toronto, 18-23; Keith's, Prov., 25-30.
Deemo Brothers—Shea's, Buffalo, 18-23.
Dale, Violet—Sans Souci Pk., Chicago, 17-23.
De Haven and Male—Keith's, Prov., 18-23.
Dunn and Jerome—H. and B., Bklyn., 18-23.
Devereau and Devereau—G. O. H., Syracuse, 18-23.
D'Arville, Carrie—Columbia, St. Louis, 18-23.
Dandy, Jess—Pastor's, N. Y., 18-23.
Evans, Lizzie—Albany, N. Y., 18-23.
Evans, Geo.—Novelty, Bklyn., 18-23.
Eugene, Max—Keith's, N. Y., 18-23.
Elmore Sisters—Park Theatre, Worcester, 18-23.
Emery and Russell—Pastor's, N. Y., 18-23.
Esmond, Mr. and Mrs. Edw.—H. and B., Bklyn., 25-30.
Estus, Ed.—Proctor's, N. Y., 18-23.
Esmeralda—Hopkins', Chicago, 17-23.
Ellsworth and Burt—G. O. H., Phila., 17-23.
Edora and Norinne—Keith's, Prov., 18-23.
Ferguson, Harry—Mill Creek Pk., Youngstown, O., 18-23.
Foreman and West—G. O. H., Phila., 18-23.
Farrella, The—Keith's, N. Y., 18-23.
Fox and Foxie—Proctor's, N. Y., 18-23.
Ford and Francis—Sans Souci Pk., Chicago, 17-23.
Frank and Don—Cook O. H., Rochester, 17-23.
Flora, Mlle.—G. O. H., Phila., 18-23.
Fortun, Three Bros.—H. and B., Bklyn., 18-23.
Favor and Sinclair—Keith's, Phila., 18-23.
Fields and Ward—Keith's, N. Y., 18-23.
Fletcher and Neville—Proctor's, N. Y., 18-23.
Fogarty and Lavigne—Masonic Temple, Chicago, 18-23.
Fagan and Byron—Cook O. H., Rochester, 17-23.
Forrester and Floyd—Keith's, N. Y., 18-23.
Frez, Joseph—Chicago O. H., 17-23.
Franklin, Irene—Chicago, Hopkins', 17-23.
Forrest and King—Keith's, Prov., 18-23.
Florslett, Mlle.—K. and B.'s, N. Y., 18-23.
Gallotti—H. and B., Bklyn., 18-23.
Garrison, The—Indefinite.
Gaylor and Graf—Main st. Pk., Richmond, Va., 18-23.
Glenroy, Jas. R.—Palace, N. Y., 18-23.
Garvin and Platt—McKeesport, Pa., 18-23.
Gyger Quartette—Robinson Pk., Ft. Wayne, 17-23.
Gardner, Emil—Keith's, Boston, 18-23.
Grapewin and Chance—Keith's, Prov., 18-23.
Genaro and Bailey—Keith's, Prov., 18-23.
Goggin and Davis—Cook O. H., Rochester, 17-23.
Grant Sisters—Pastor's, N. Y., 18-23.
Garrity Sisters—Mill Creek Pk., Youngstown, O., 18-23.
Giles, Gertrude—Novelty, Bklyn., 18-23.
Grist, Lillian—Cook O. H., Rochester, 17-23.
Golden Trio—G. O. H., Phila., 18-23.
Grover, Leonard, Jr.—Keith's, Boston, 18-23.
Gaylor, Bobby—H. and B., Bklyn., 18-23.
Hayne and Herbert—Mill Creek Pk., Youngstown, O., 18-23.
Haynes, Gertrude—Chicago O. H., 18-23.
Hove and Scott—Keith's, Phila., 18-23; Pastor's, N. Y., 25-30.
Hines and Remington—Music Hall, Bklyn., 18-23.
Hefron, Tom—Sommer Pk., Montreal, Can., 18-23.
Hardman, Joe—Proctor's, N. Y., 18-23.
Howard, McKennon and Howard—Haymarket, Chicago, 17-23.
Haynes, Gertrude—Chicago O. H., 17-23.
Harris and Walters—Olympic, Chicago, 17-23.
Howard and Earle—Olympic, Chicago, 17-23.
Hall, Baby—Olympic, Chicago, 17-23.
Hall, Frank—Olympic, Chicago, 17-23.
Harta, The—Ferris Wheel Pk., Chicago, 17-23.
Howe and Edwards—Poll's, New Haven, 18-23.
Hall, Artie—Keith's, Phila., 18-23; Keith's, Prov., 25-30.
Hadley and De Voss—La Crosse, Wis., 18-23.
Herrmann, Adelaide—Masonic Temple, Chicago, 17-23.
Herrmann, Adelaide—Masonic Temple, Chicago, 17-23.
Herrmann, Adelaide—Masonic Temple, Chicago, 17-23.

Hall, Pauline—Harlem Music Hall, 18-23.
Healy, John—Keith's, Phila., 18-23.
Helstons, The—Chicago O. H., 17-23.
Hawkins, Lew—Keith's, Phila., 18-23.
Hoey, Mar—Palace, N. Y., 18-23.
Herdon, Agnes, and Co.—Worcester, Mass., 18-23.
Howard, Prof.—Chutes Pk., Chicago, 17-23.
Hughes, Mr. and Mrs. Gene—Chutes Pk., Chicago, 17-23.
Holmes and Waldron—Chutes Pk., Chicago, 17-23.
Huntington, Wright and Co.—Keith's, Phila., 18-23.
Hall, Edna—G. O. H., Syracuse, 18-23.
Howard, Olive—Columbia, St. Louis, 18-23.
Irwin and Hawley—Columbia, St. Louis, 18-23.
Irene, Mlle.—Shea's, Buffalo, 18-23.
Jackson and Douglas—Star, Lowell, 18-23.
Jackson, The Haymarket, Chicago, 18-23.
Jewess, The—Chutes Pk., Chicago, 17-23.
Jones and Sutton—Cuba Theatre, Havana, Cuba—Indefinite.
Johnsons, Musical—125th St. Theatre, City, 18-23.
Jordan and Walsh—H. and B., Bklyn., 18-23.
Johnson Brothers—Keith's, Boston, 18-23.
Jerome and Abrie—Proctor's, N. Y., 18-23.
Johnson and Murphy—Palace, N. Y., 18-23.
Korns, The—Keith's, Prov., 18-23.
Kendall, Ezra—Keith's, Prov., B. I., 18-23.
Kielet Bros.—Keith's, Prov., 18-23.
Kelly and Violette—Keith's, Phila., 18-23.
King, Charles—G. O. H., Wash., 18-23.
Lewson and Namos—Pastor's, N. Y., 18-23.
Leonso—Pastor's, N. Y., 18-23.
Lafayette—Shea's, Buffalo, 18-23.
Lottie, Mlle.—Music Hall, Bklyn., 18-23.
Lani and Vina—Harlem Music Hall, 18-23.
Layman—Palace, N. Y., 18-23.
Lewis and Blake—Proctor's, N. Y., 18-23.
Linder, Joe—Proctor's, N. Y., 18-23.
Latina—Haymarket, Chicago, 18-23.
La Fafalla—Chicago O. H., 17-23.
Langford, The—Chicago O. H., 17-23.
La Dazie—New Grand, Wash., 18-23.
Lamar, Helen—Salem, Ore., 15-22.
Leech, Al. and Three Blossoms—H. and B., Bklyn., 18-23.
Lerado and Blake—Columbia, St. Louis, 18-23.
Lynch and Jewell—Pastor's, N. Y., 18-23.
Lauri, Ed.—K. and B.'s, N. Y., 18-23.
Lafayette—Shea's, Buffalo, 18-23.
Levinson, Harry—Columbia, St. Louis, 18-23.
Morris, Felix—Orpheum, Los Angeles, 18-23.
Moran, Pauline—Folies Bergere, Paris, Sept. 9—Indefinite.
Moreland, Beatrice—Chicago, Haymarket, 18-23.
Morin, Pilar—Wash., D. C., 18-23.
Mitchell, Kitty—Chicago, Ferris Wheel Pk., 18-23.
Mansfield, Gertrude—Kansas City, 17-23.
McWade, Ada Somers—Chicago, Olympic, 17-23.
Mowatt, Ben and Son—Chicago, Hopkins', 17-23.
Morris, Prof.—Harlem Music Hall, 18-23.
Morie—Keith's, N. Y., 11-23.
Matthews and Johnson—Music Hall, 18-23.
Magnell-Mullini Co.—Palace, N. Y., 18-23.
Marshall, Edna Bassett—Keith's, Phila., 18-23.
Montague and West—G. O. H., Phila., 18-23.
Marguerite, Mlle.—Pastor's, N. Y., 18-23.
Mortland and Murray—Keith's, N. Y., 18-23.
Meader, Geo.—Keith's, N. Y., 18-23.
Moore, Eddie—Proctor's, N. Y., 18-23.
Marvellous Three—Chicago O. H., 17-23.
Martineti Bros.—Sans Souci Pk., Chicago, 17-23.
Montrose Troupe—Keith's, Phila., 18-23.
Montague and West—G. O. H., Phila., 18-23.
McPhee and Hill—New Grand, Wash., 18-23.
McClary, Tim—Columbia, St. Louis, 18-23.
Neville, Mr. and Mrs. Augustin—Novelty, Bklyn., 18-23.
Newhouse and Woodworth—Palace, N. Y., 18-23.
Newhouse and Ward—Bijou, Wash., 18-23.
Nible, Fred—Bijou, Wash., 18-23.
Norworth, Jack—Olympic, Chicago, 17-23.
Nobles, The—Olympic, Chicago, 17-23.
Nawna, The—Haymarket, Chicago, 17-23.
O'Learys, Four—Keith's, Phila., 18-23.
O'Keefe's Japs—Olestanty Pk., Columbus, O., 17-23.
O'Neil, Adele Purvis—Palace, N. Y., 18-23.
O'Rourke and Shuck—Novelty, Bklyn., 18-23.
O'Neill Trio—Keith's, Phila., 18-23.
O'Brien, Smith—Keith's, Boston, 18-23.
Olivette, Baby—Columbia, St. Louis, 18-23.
Pierce and Egbert—Novelty, Bklyn., 18-23.
Prescott, Dudley—Keith's, N. Y., 18-23.
Palm, Hier von—Chicago, St. Louis, 18-23.
Powers and Theobald—Ferris Wheel Pk., Chicago, 17-23.
Partello, The—Troy, N. Y., 18-23.
Power, H. H.—Troy, N. Y., 18-23.
Pamondon and Amodeo—Chicago, Chutes Pk., 17-23.
Pritchard, Four—Chicago O. H., 17-23.
Patrice—New Grand, Wash., 18-23.
Quigley Brothers—Proctor's, N. Y., 18-23.
Roby, Mr. and Mrs. Edwin M.—Keith's, N. Y., 11-23.
Roby, Three—H. and B., Bklyn., 18-23.
Romalo Bros.—Music Hall, Bklyn., 18-23.
Roberts, Fred—Music Hall, Bklyn., 18-23.
Romer, Harry—Chicago O. H., 17-23.
Ross, Arthur—Windsor Pk., Chicago, 17-23.
Robbins, A. D.—Cook O. H., Rochester, 17-23.
Rosaire—G. O. H., Syracuse, 18-23.
Raymond and Bernard—Keith's, Boston, 18-23.
Simmons and Gibbs—Pastor's, N. Y., 18-23.
Sobike, Gus—Shea's, Buffalo, 18-23.
Seymour and Dupree—Orpheum, San Francisco, 17-Oct. 8.
Siebach, Henry—Novelty, Bklyn., 18-23.
Sharp and Long—Palace, N. Y., 18-23.
Shipley, John A.—Masonic Temple, Chicago, 18-23.
Stanley and Wilson—Ferris Wheel Pk., Chicago, 17-23.
Swan and O'Day—G. O. H., Phila., 18-23.
Scott, Carrie—Columbia, St. Louis, 18-23.
Stanton, Hugh and Co.—Gilmore, Springfield, Mass., 18-23.
Sweet, Chas. R.—Gilmore, Springfield, 18-23.
Simms and Graham—H. and B., Bklyn., 18-23.
Sabel, Josephine—Lagoon Pk., Cincinnati, O., 17-23.
Shields, Edward—Salem, Ore., 15-22.
Siegel, Sam'l—Munich, Germany, 1-30.
Stewart Sisters—Music Hall, Bklyn., 18-23.
Stephens and Taylor—Minerva Pk., Columbus, 17-23.
Smith and Cook—Shea's, Buffalo, 18-23.
Simpson, Cheridab—Chicago, Haymarket, 17-23.
Satsuma—Chicago O. H., 17-23.
Snyder and Buckley—Harlem Music Hall, 18-23.
Streator Zouaves—G. O. H., Phila., 18-23.
Sidman, Mr. and Mrs. Arthur—Shea's, Toronto, 18-23.
Terry and Lambert—San Francisco, 24-Oct. 8.
Thurston—Music Hall, Bklyn., 18-23.
Turner's Pickaninies—Folies Bergere, Paris, 9-Indefinite.
Tennis Trio—Cook O. H., Rochester, 17-23.
Tachanu—Masonic Temple, Chicago, 18-23.
Till, John—Masonic Temple, Chicago, 18-23.
Tavary, Marie—G. O. H., Phila., 18-23.
Takesawa Japs—Keith's, Boston, 18-23.
Trask and Gladson—Columbia, St. Louis, 18-23.
Virginia Trio—Chicago, Olympic, 17-23.
Vernon—Keith's, Phila., 17-23.
Van Leer and Barton—Pastor's, N. Y., 18-23.
Valmore—Novelty, Bklyn., 18-23.
Vincent, William and Co.—Harlem Music Hall, 18-23.
Wine and Adair—Sans Souci Pk., Chicago, 17-23.
West and Williams—Keith's, Phila., 18-23.
Watson, Hutchins and Edwards—Bijou, Wash., 18-23.
Whalleys, The—Bijou, Wash., 18-23.
Wals and Ardell—Keith's, Boston, 18-23.
Wilson and Clayton—Columbia, St. Louis, 18-23.
Whitman, Frank—N. Y. Theatre, N. Y., City—Indefinite.

WILDER, MARSHALL P.—Atlantic City, N. J., 18-23.
Williams and Melburn—Grand Central, Montreal, 18-23.
Western, Lillie—Keith's, Boston, 18-23.
Wilbur, Carl—Kansas City, 17-23.
Wartenburg Bros.—Chicago, Haymarket, 17-23.
Williams, Gus—Chicago O. H., 17-23.
Wroth and Wakefield—Chicago, Olympic, 17-23.
Whitney, Annie—New Grand, Wash., 18-23.
Wilson, Alex.—Columbia, St. Louis, 18-23.
Wilson Family—Shea's, Buffalo, 11-23.
Ward and Curran—Harlem Music Hall, 18-23.
Whiting, Charles H.—Salem, Ore., 15-22.
Zarsky's, Liebau, The—G. O. H., Pittsburg, 18-23.
Zeno, Karl and Zeno—Chicago, Chicago, 17-23.
Ziska, Mose—Columbia, St. Louis, 18-23.

MATTERS OF FACT.
The Tabor Grand Opera House, Denver, was not large enough to accommodate the people who crowded to see Ben Hur's opening in a Yennie Yentleman. Business was almost to capacity during the week.

The Elroy Stock company, during the first two weeks of their season broke their own records at Trenton, N. J., and Wilmington, Del.

Mrs. Frank Oakes Rose (Laura Rose), of the Professional Women's League, is a member of the firm of

Rose and Wycherly, who have opened the Hotel Orleans, at 244 West Forty-third Street, where rooms may be engaged single and en suite. There is a superior cafe and excellent attendance.

Myles McCarthy, in Dear Hearts of Ireland, opened his Chicago engagement at the Alhambra Theatre on Sept. 10, matinee and night, to capacity, thus breaking the house record for three years. Both Mr. McCarthy and the play were enthusiastically received. As a result a return date has been made and the Lyric Academy, Alhambra, and New Lincoln have booked the attraction for next season.

The Aubrey Dramatic Stock company, that was so successful last season, will open Sept. 13 at Fort Wayne, Ind. The company, headed by Victor Morley and Lillian Bayer, consists of seventeen people. The following is the repertoire: The Land of the Living, The Fire Patrol, The Great Brooklyn Handicap, The Ring of Iron, Our Strategists, The Two Orphans, Leah, the Forsaken, Palmyra Accused, A Strange Marriage, Turned Up, A Daughter's Sacrifice, and The Girl from Porto Rico.

Mabel Eaton has returned to New York, but has not settled for this season.

Barney Gilmore's production of Kidnapped in New York, by Howard Hall, is meeting with unqualified success. Mr. Gilmore has won a position in the dramatic field that he can justly feel proud of.

Gertrude Calef (Mrs. William F. Green), after an absence from the stage of three years, will resume her professional career this season. She is now open to offers.

Sylvain Langlois has been the leading baritone of the Merrie Bell Opera company for the last six weeks. With it he gave a brilliant performance of Marouk in Givode-Givoda, and received much praise for his Albo in Cavalleria Rusticana.

Fannie Myers, while singing with the Merrie Bell Opera company this summer at Lake Harriet, in Minneapolis, made her most pronounced success as Paul Jones in the opera of that name. She also sang Pequilla in Perichole and Santuzza in Cavalleria Rusticana with success.

W. S. Campbell's latest comedy, Aunt Jerusha, opened its season at the New Harmonia Theatre, Minneapolis, Minn., Sept. 3, for one week. The piece was so favorably received that the local management re-engaged the attraction for two additional performances, Sept. 10. Aunt Jerusha has been pronounced one of the most picturesque of New England comedies. Manager Campbell has surrounded the clever character comedienne, Jennie Wetmore, with a company of clever players, including a number of capable vaudeville entertainers whose specialties are so introduced as not to detract from the plot.

"Asleep in the Deep" is one of the few good songs for bass or baritone, and its success has been instantaneous. Eugene Cowles, J. C. Miron, William Broderick, William Proctor, William Selley, and many others have sung it to repeated encores. F. A. Mills, of 48 West Twenty-eighth Street, is the publisher of this latest hit.

A man of experience associated with two first-class houses for fifteen years wants position as business manager of a theatre. He may be addressed "E. M." Box 353, Hoffman House, this city.

J. C. Thoms will rent or lease the Star Theatre, Cincinnati, Ohio, to responsible parties. The house can be secured for a party of 100. No one else has a circuit wanting a theatre in Cincinnati. Mr. Thoms' address is 15 East Third Street.

The Gotham Comedy company includes high-class specialty artists, among whom are Three Bouffons, Daly and Dale, Deltorelli and Clemens, Joseph Keegan, Billy Hart, and others. A Triple Courtship is the title of the comedy they present, and L. Morton, with offices at 4 Union Square, is the manager.

William Haag-Wilkinson, baritone, is open to engagement for dramatic or operatic work with stock or road attraction. He may be addressed at 220 West Twenty-fifth Street.

The Travelers' Supply Mfg. Company's stores can furnish everything one needs, from a trunk to a make up box. The management of this firm are experienced and have a comprehensive knowledge of the requirements of the traveling thespian. Their "ri-into" store is located at 1259 Broadway.

Gilbert Patten, author of Nan, the Mascotte, warns managers against piratical presentations of his play, which has been played under other titles. Dean Bailey, at Johnstown, Pa., is the sole agent for the play.

Frank Burt gives notice that all contracts booked by him for the Grand Opera House, Columbus, O., are canceled, the house having changed hands.

Clinton Stuart's latest play, Marie Antoinette, has achieved an emphatic success, with Madame Modjeska in the title-role. The Californian critics have been lavish in their praises of this historic play.

Charles M. Ernest, the minstrel, who for several seasons has been managing Mammoth Park, St. Louis, has located permanently there, and opened "The Minstrel," a cafe, at 112 North Sixth Street. He is associated with George E. Mitchell, well known to professionals. Their cafe is one of the handsomest in St. Louis, and is the headquarters for members of the visiting theatrical profession, as well as those located permanently. He would like his friends who cannot call on him personally to send him their photographs.

Adeline Dunlap received flattering notices for her performances in the second leads and character roles with the Manhattan Beach Stock, at Denver, Col., this summer. Miss Dunlap is paying the East her first visit, and is open to good offers.

William Burress, having resigned from George W. Lederer's forces, may be engaged for the season. His work with The Marquis of Michigan, Nat C. Goodwin, Man in the Moon, and other attractions the past season is well remembered.

The new Burbank Casino, at Pittsfield, Mass., of which G. A. Burbank is the manager, has some good open time in October, November, and December.

B. Gerard, care of this office, has two comedy sketches, entitled A Good Mistake and A Big Surprise, suitable for vaudeville, which he will sell to reputable parties.

Gus C. Weinberg, who has made hits in stock companies, can be secured for this season for stock or traveling attraction. His latest song, "Hot Air," promises to rival in popularity some of the earlier successes.

Mabel Florence will commence her season on Oct. 9 at Jacobs' Theatre, Elizabeth, N. J. She will present the sensational drama Faith. All dates booked will hold good. A. D. Cameron, Olympic Theatre, Providence, R. I., who is booking the tour, has a few dates open for managers in the Middle and New England States.

Lillian Dally, who filled a successful engagement this summer at Elitch's Garden Theatre, Denver, securing many commendatory press notices, is back in New York and unsigned for the season.

Laura Alberta has resigned from the Soldier of Fortune company and will remain in this city for productions.

William Selley, the character singer, is studying with Lewis Williams, the baritone.

John E. Young and Minnie Jarbeau, having resigned from the Robinson Opera company, are open to offers.

Beatrice Ingram, who was specially featured with Callahan's Faust for three years, and has just closed her sixth consecutive summer engagement as leading comedienne and ingenue of McCullum's Stock, is at liberty and may be addressed care of this office.

Frederick Kerr, the original English producer and owner of The Strange Adventures of Miss Brown, announces in a card to managers that H. D. Grahame is the only authorized American representative of whom proper authority can be secured for the production of this play in this country. No one else is vested with power to negotiate for the rental of this play. Mr. Grahame has leased the rights for presentation to McNiven and Blaisdell.

Carter's Remember the Maine is said to be playing to phenomenal business everywhere.

Robert M. Edwards, who last season made a hit in the light comedy role of John Armstrong in For Her Sake, has been re-engaged for the same part because of his peculiar adaptability to English characterizations. Mr. Edwards has been making a feature of English swell songs in vaudeville this summer in his sketch, The Man from England.

OCTOBER AND NOVEMBER TIME WANTED.

An advertiser who makes announcement on another page wants time in October and November for a first-class attraction that has ample capital and the best prospects under normal conditions. He is willing to pay for time with exceptional terms, absolute guarantee, or certified checks, according to the legitimate value of the tender. Managers of first-class theatres will find it to their interest to communicate with T. S., care of The Mirror.

FLORENCE ROCKWELL.



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"Miss Rockwell's portrayal of the loving Giannina was a charming bit of acting. She was wholly natural, and over all her work was the glamour of fresh, dewy girlhood that is subjugating in its quick appeal to an audience. The simplicity, the daintiness and naivete of this was cameo-like in its vivid distinction against her more strenuous efforts in other roles." (The Violin Maker.)—Syracuse, N. Y., Courier.

FOR THE GREAT RUBY.

The following people have been engaged by Jacob Litt for The Great Ruby, which will open at McVicker's Theatre, Chicago, on Oct. 8, for a run: Isabelle Urquhart, Louise Thorndyke Boucicault, Rose Eyttinge, Hazel Pughley, Katherine Clinton, Louise Draper, Florence Smyth, Carmen Aida Blair, Virginia Navarro, Lena Lorraine, Lucille Wyman, Dolores Lettani, Grace Hadsell, Ida Rock, Estelle Franklin, Annie Stringer, White Whittlesey, Frank Losce, Louis Massen, George Heath, William Hazeltine, De Witt C. Jennings, Clement Hopkins, C. S. Abbe, Robert Greppo, Walter S. Howard, Edmund Hogan, V. M. de Silke, T. M. Loucks, Cator Heverin, C. F. Tingay, A. L. Marsh, George Anderson, J. F. Rigney, T. W. Wharton, L. F. Walker, and E. Fringes.

THE ELKS.

Marietta, Ohio, Lodge No. 477, which was organized April 27, has advertised for bids for the erection of a club house, to cost about \$20,000. The money has been raised among the members.

THE NEILL COMPANY

JAMES NEILL, Proprietor and Manager.
EDWIN H. NEILL, Business Manager.
ROBERT MORRIS, Stage Manager.

JOHN D. MILLER in The St. Paul Dispatch.

The Neill company has never appeared to better advantage, and rarely so well as in "The Dancing Girl." James Neill is at home in the fine role of the Duke of Gulsebury—a natural, manly sort of a fellow—the kind you can shake hands with without being chilled by his halo or horrified by his hoof. Mr. Neill was in fine voice, and his work showed a breadth and strength that surprised even his admirers. No actor could be finer than he in the closing climaxes of the second and third acts, and the audience responded with a genuine burst of enthusiasm. It is a pleasure to see the intelligent art that produces effects so naturally.

T. M. KNAPPEN in Minneapolis Journal.

The Neill company put on an intensely interesting drama which has never been staged in Minneapolis before—"The Dancing Girl" of Henry Arthur Jones. The production was enthusiastically received by the audience, interest was sustained from first to last and the opinion was freely expressed that the company had surpassed all previous efforts in this superb rendition. Miss Chapman has in Drusilla a part that is all the more difficult because it is so uniform. She does not overdo one line. Even in the trying scene of the father's burning denunciation of his wanton daughter at the ball, Miss Chapman retains her control of the part and manages with good effect the rather perilous feat of rolling downstairs in a faint.

In the part of the Duke of Gulsebury Mr. Neill finds an opportunity which conforms to his natural bent. It is the part of a cool, pleasure-loving man of the world, who does not take himself seriously, who is never angered and continues to view the world as a good deal of a joke—until the crisis comes. It is not a character that calls for fits of rage or love. It is the character of a sinner—saved at the last—who is no mere, weak victim of temptation, but who, in his wild life, as later in his better life, always has control of himself. It is the part of the modern man of money who strolls through the world in good clothes and good grooming and refuses to be nonplused by the most extraordinary events and reverses. Good throughout in this part, Mr. Neill is best of all when preparing to give up Drusilla and "leave England" by

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—Business for the past week has been exceptionally good at all the vaudeville houses. This week saw the end for this season of Sans Souci and Morris Wheel Parks. The wheel, however, will remain open for a time yet.

At the Masonic Temple Adelaide Herrmann, who made her debut in vaudeville at the same house in June, is putting a return engagement. The ever popular "girl with the auburn hair" is now on her fifth week, which is the longest continuous run of any vaudeville attraction ever presented in Chicago. Others on the bill are Fred V. Bowers, Taciann, John A. Shipley, John Till, Louise Dresser, and Fogarty and Lavigne.

The Navus have moved over to the Haymarket. Beatrice Moreland is also featured on the programme, which includes Cherish Simpson, Watters Brothers, George B. Alexander, Fatina, Clayton and Carline, the Black Jacks, Howard, McKennou and Howard, and Endworth and Haynes.

The Chicago Opera House offers a new and novel dancing act called The Lotus Flower, done by La Fafalla, Gus Williams, Gertrude Haynes, the Cosmopolitan Trio, Herr Von Falm, Joseph Fraz, the Three Marvells, Walthe and Lottie Holston, Harry Romer, Andy and Jennie Adams, Prince Satsuma, the Langstons, the Four Princess, and Colmstock Brothers made up the bill.

At the Olympic Milton and Dolly Nobles head the list. Others are Three Rossi Brothers, Harris and Walters, Mlle. Azara, Jack Northworth, Ada Somers, McWade (who scored a deserved success at the Haymarket last week), Johnnie Carroll and Addie Crawford, Zeno, Karl and Zeno, Howard and Marie, Baby Hall, Wotbe and Wakenfeld, Eva Brandt, Clark and Gaudy, Suttle and Brown, Frank Hall, and the Virginia Trio.

Down at Hopkins' Maud Courtney is proving a favorite, and her singing of the "old songs" is pleasing the Colonel's patrons to an extent rarely equaled. Irene Franklin, Ben Mowatt and Son, and Esmeralda are also on the list. The stock co. offers Foggy's Ferry.

Ferris Wheel Park has a good bill for its closing week. It contains the Carmontelle Sisters, Stanley and Wilson, Kitty Mitchell, Emil Chevalier, Castella Brothers, Powers and Theobald, the Haris, and Arthur Rose.

Sans Souci Park has Clivette for its headliner. Violet Davis, Ford and Francis, the Martinetti Brothers, and Wirtz and Adair are also to be seen. In the outdoor arena the Chicago Zouaves and Reno hold forth.

At the Chutes are Howard's ponies, Gene Hughes and wife, Holmes and Waldron, Plamondon and Amond, and the Jesses.

Items: Alexander Comstock retains Muro for a third week at the Temple of Magic (Steinway Hall).—Sam T. Jack's has the European Sensation Burlesquers.—The Travellers' bill is Edwin's, Bar. Smith, Kety and Coe, W. C. Fields, Mlle. Marie, Bailey and Madison, Carver and Pollard, and the Hagre Sisters.—Manager Murdock, of the Masonic Temple, on 18 presented to every lady at the performance a silver souvenir spoon in honor of "the girl with the auburn hair." Mr. Murdock has secured twenty-four copyrights, three patents, and three trade-marks in connection with the girl's act. He has a contract with Primrose and Dockstader, giving them the right to use certain light and scenic effects from the act for one year, and receives a consideration of \$2,500 for the same.—Falke, of Falke and Semon, was taken ill on his way to Chicago and had to stop over at Binghamton, N. Y. Consequently Semon did a lone act at the Masonic Temple last week.—Paul Dresser is writing a new sextette for Primrose and Dockstader's first part.—The Masonic Temple is to have another novelty before its season comes to an end. This time it will be called "the four queens of melody."—Mary Norman will give a new sketch the coming season, something on the order of her old one—Louise Dresser, who is appearing at the Masonic Temple, is a sister of Paul Dresser.

M. A. TWYFORD.

BOSTON, MASS.—This is the final week of the engagement of the Symphony Orchestra players at Keith's, and no soloists appear with them. The features of the bill are Leonard Glover, Jr., and co. in My Wife's Husbands, Lew Brown and Jane Cooper, Emilie Gautier, Delmore and Lee, Lillie Western, Johnson Brothers, Crolus and De Alva, Henry Drew, Takezawa's Japanese Troupe, Armin and Wagner, Raymond and Bernard, Smith O'Brien, Cockley and Huested, Walz and Ardelle, and stereopticon and biograph pictures.

Rose Sydel's co. is at the Palace. Nelson Sisters, Shattuck and Bernard, O'Rourke and Burnett, the Hiltoms, Etta Chatten Sidell, Shepp and Lee, and the De Vries Sisters are in the co.

With the Broadway Burlesquers at the Lyceum this week appear McAvoy and May, Gilbert and Goldie, Emma Carus, Froebel and Ruge, Lew Wells, the Carlin Sisters, and Dave Lewis.

Sam Devere's Burlesque co. at the Howard this week includes the Newboys' Quintette, O'Brien and Buckler, Ryeford Sisters, Walter J. Talbot, Gustafson and Sisters, Nick and Blanche Murphy, and the cinematograph. In the house olio are the Broadway Trio, Henry and Sadie Fields, Margaret Scott, Bryan and Norman, Ed and Josie Evans, Price and Steel, Melrose and Elmer, Scanlon and Miley, Walter Ardell, Matrin and Willis, and German Rose.

The vaudeville programme at Austin and Stone's is made up of the Golden Gate Quartette, Sisters Boyne, Edward Maxwell, Murphy and Willard, James W. Bingham, the Fitzgibbon Family, Irene Young, the Two Luciers, Ben Hunt, Russell and Russell, Marlow and Plunkett, Joseph G. Latoy, Adolph Adams, and Baverly and Roberts.

Norumbega Park still gives open-air entertainments in the rustic theatre and the turns this week are the Zara Trio, the Simpsons, McLean and Hall, the Bonfons, Mathien, and the Abrens.

Interpolated specialties at the Bowdoin Square are given by Guy Hackney and Frenclie and Lewis. The reception scene in Lost in London at the Grand Dime introduces Nellie Waters, Walter Whipple, and Ruth Beecher.

PHILADELPHIA, PA.—No matter what the opposition or attractions at the other houses may be, Keith's Theatre continues in its prosperous career and is crowded day and night. The week's programme presents Wright Huntington and co. in A Stolen Kiss, Minnie Dupree, Ed. M. Favor and Edith Sinclair, Lew Hawkins, Artie Hall, Ford O'Learys, Montrose Troupe, Edna Bassett Marshall and co., West and Williams, Vernon, Kelly and Violette, Ostrodo, John Healy, and the biograph.

Weber's Dainty Duches co. is at the Trocadero this week. The organization includes Letts Meredith, McCreedy and Trayers, Howard and Emerson, Mimic Four, Christie Sisters, and Swor and Devoe. Fred Irwin's Majestics 25. Al. Reeves Oct. 2.

The Lyceum is doing well. This week Bryant and Watson's Australian Burlesquers are giving satisfaction; houses crowded. Rentz-Santley co. week 25. The Tuxedo Club Burlesque co. are at the Kensington, with Rosa and Hart's pickaninnies, May Thorndyke, Terry and Elmer as the favorites. Bookings here are May Howard 25. Rentz-Santley co. Oct. 2.

S. FERNBERGER.

WASHINGTON, D. C.—Bryant and Watson's American Burlesquers are at Kerner's Lyceum this week, making good with a bill of more than ordinary merit. Two burlesques, The Benjamin Picnic and A Tough Night, are capitally done. Strong olio features are those of Watson and Dupree, Sheehan and Kennedy, Reynolds and Page, Sisters Monroe, Marie Bartlett, Mildred Murray, Mitchell and Berwick, and Diamond and Pearl. Harry Morris' Little Lamb 25.—Managers Burke and Chase, of the New Grand, opened their season very successfully last week. Following is the bill week 18: Patrice, the Sisters Hawthorne, Duffy, Sawtelle and Duffy, La Dazie, Anna Whitney, McPhee and Hill, Edith Craske, Charles King, and Anna Berger.—At the Bijou the new comedians in the Watson, Hutchinson and Kennedy, Mr. and Mrs. William Robyns, Fred Niblo, Mr. and Mrs. Harry Budworth, Newhouse and Ward, and the Whitleys. The stock co., headed by Annie Meyers and Ida Muile, present a travesty on The Pirates of Penzance from the pen of Manager John Grievase, localized and up to date.—Manager Sam Gassenheimer, of the Lawrence Summer Garden, presents Lou Pictel, Maggie Howard, Frankie Clifton, Eddie Christopher, Ida Hart, Josie Willard, and the Leonard Sisters.—Gentry's 19 and 20. Fred Irwin is here for a week, commencing 18.—Arthur Middleton, the basso of the Burnt Cork Club, last week at Glen Echo scored heavily in his singing, taking three encores. Managers Burke and Chase have re-engaged Edna Bassett Marshall and the Streator Zouaves for return dates.—The College Alumni String and Glee Club and Haley's Band are the attractions at Glen Echo.—Charles P. Salisbury,

manager of the Columbia Theatre in St. Louis, was in Washington last week as the guest of Manager John T. Warde.

PROVIDENCE, R. I.—Keith's (Charles Lovenberg, resident manager): The bill 11-16 presented John C. Rice and Sallie Cohen in an entertaining farce, The Kleptomaniacs; William Friend and Lillian Green, Canfield and Carlton, Max Eugene, Cockley and Huested, Lillie Western, Angela Sisters, Doll and Burden, Fitzgibbon Trio, Farnum and Nelson, John Healey, and the biograph. It was a well selected bill and enjoyed by large audiences. 18-21: Era Kendall, Russell Brothers, Genaro and Bailey, De Haven and Mase, Hixford Brothers, Charles E. Grapewin and Anna Chance, Condit and Morey, biograph, Forrest and King, Eldora and Norine, Kleist Brothers, and the Korns.—Olympic (A. A. Spitz, manager): Clark Brothers' Royal Burlesquers 11-16 did well. The old Providence favorites, Tenley and Simonds, are with the co. and their act scored. Charles Falke's illustrated songs were also strong features. Howley and Leslie, Minnie Reinhardt, Mignani Family, Caswell and Arnold, and Williams and Adams were excellent. The Utopians 18-21.—Westminster (George H. Batcher, manager): The entertainment given here 11-16 by the Victoria Burlesquers was in many respects excellent and the co. opened to a large audience. Reid and Gilbert, Le Roy and Morris, Aggie Behler, Dailey and Voke, the Sisters Escher, Frutheby, and Curtis and Wooley had good acts and A Night in Chinatown was an elaborate sketch realistically portrayed. The entertainment closed with a skit called A High Ball, in which Ella Gilbert, Violet Escher, and the entire co. appeared. Sam T. Jack's co. 18-21.

HOWARD C. RIPLEY.

CLEVELAND, O.—The Star Theatre will have Al. Reeves co. week 18. It is headed by Inez Mecusker, who some years ago sang in the most fashionable Episcopal church in this city. The rest of the olio is furnished by Al. Reeves, Fanny Fanny, Thatcher, Hedrix and Prescott, Williams and Leland, and Celeste and Bayles. The comedy portion of the bill is furnished by about twenty colored comedians and Creole singers.—The Garden closed its most successful season 13, and this in spite of the railroad strike, which has been waged all Summer.—Work has already commenced on the new theatre to be built down town in the neighborhood of the Star and the Euclid Avenue Opera House. The opening is announced to take place the second week in December. It will be under the same management as the Garden Theatre.—Items: Tuesday, 12, at noon, Inez Mecusker and Al. Reeves, in their stage costumes, will sing to the accompaniment of a hand organ, for charity, at the corner of Euclid Avenue and the Public Square.—The Garden Theatre will be open Sunday, 17, when a benefit will be given to the popular trio—Dan Hennessey, Fred Brandt, and Will Moxon.

WILLIAM CRISTON.

JERSEY CITY, N. J.—Rice and Barton's Rose Hill Folly co. came to the Bon Ton 11-16 to big patronage, and gave a pleasing performance. The bill opens with a comedy, Jolly Old Sports. The olio presents Berry and Hughes, Joe J. Sullivan and Carrie Weber, Miles and Raymond, Willard and Rymoun, Swan and Bambar.—The Naughty Son-brettes is the finish, handsomely costumed and staged. The musical numbers are bright and the comedy good. The Little Magnets 18-21. Lillian Washburn's Indian Maidens 25-31.—Items: John Barrett, former stage carpenter of the Bon Ton, is now filling a similar position at the Novelty, Brooklyn.—Rice and Barton were visitors at the Bon Ton 11, and saw their Rose Hill Folly co. for the first time this season. They were well satisfied, and were loud in their praise of the ability of their representative, J. Herbert Mack, who rehearsed and put the show together.—John S. Moore, the advertising agent and head usher at the Bon Ton, assumed his new duties 11.

WALTER C. SMITH.

BUFFALO, N. Y.—Shea's was crowded to the doors 11-16. Fustine Hall was the headliner and she was well received. Charles T. Aldrich made a hit, as did John Fox and Katie Allen. Others were Pantzer Trio, Anna Wilkes, Dunbar Sisters, Quigley Brothers, George W. Day, and Patterson Brothers. Bill for 18-21: Gus Schike, Lafayette, Canary, Deono Brothers, Smith and Cook, Irene and "Zaza," Joseph Adelman, Ladies' Quartette, and the Wilson Family.—At the Court Street Bob Manchester's Crackerjacks gave good performances throughout the week to big business. Snyder, the trick bicyclist, is entitled to special mention. Berce Wilton scored heavily by her singing, and Jake and Jane Bernard fared well. Others were McDonald Brothers, Al. H. Weston, and the Del Zartos. Irwin Brothers' Burlesquers 18-21.—Wonderland did a good business 11-16. Among the specialty people were Lottie Vaughn, Henri De Vaux, Seaman and Monti, Larkin and Wilkes, and Karson and Willard.

RENNOLD WOLF.

ALBANY, N. Y.—Leland (F. F. Proctor, manager; P. F. Nash, resident manager): The co. that opened week 11-16 is headed by Robert Downing, ably assisted by Lucia Moore and William Fredericks, in Paris in 1783. Leonard Fietzher and Dorothy Neville are pleasing in the travesty, Wanted—a Gent. The others in the strongest bill seen here so far this season are H. V. Fitzgerald, Barry and Bannan, Fonti Boni Brothers, A. D. Robbins, Mlle. Flora, and Anna Lonnberg.—Gaiety (Agnes Barry, manager): The season opened 7 with The Ballet Girl to good business. The co. is fair. The specialists were Tom Pessley, Billy Raynare, Warde and Erwood, Courtney and Dunn, Englehart and Ross, Excellis and Heath, and Harry West. All About 14-16. The officers of the house for the season are: Agnes Barry, manager; W. H. Buck, business manager; R. B. Nichols, representative; George B. Kaufman, treasurer.—Item: Manager P. F. Nash, of the Leland, has returned from his wedding tour.

CHARLES N. PHELPS.

BALTIMORE, MD.—Hoey and Norton's Twentieth Century Comedians are at the Auditorium. The co. is headed by Marie Jansen, and includes James F. Hoey, Emma Krause, assisted by Carrie Godfrey and the original Dutch Pickaninnies; John and Harry Dillon, Vilona Sisters, Klein and Clifton, Daly and Devere, Helene Constantine, Harvey and Jordan, Johnson and Dean. The Imperial Orchestra plays in the palm garden, which has been made very attractive. Next week: McIntyre and Heath's Comedians.—Attraction at Korman's Monumental is Harry Morris' Twentieth Century Maids. The show is a new one and the olio is attractive. Among the specialties are Delaphone, Clarence Sisters, Perry and Hyland, Perry and Burns, and the Knight Brothers. A travesty entitled Cyrano de Ruberneck is presented with Harry Morris as Cyrano. Parisian Widows 25.

HAROLD BUTLERIDGE.

PITTSBURG, PA.—At the Academy of Music the Australian Burlesquers opened 11 to a crowded house. Co. includes Harry C. Bryant, Nelson, Glinsereiti and Demonio, Charles Banks, Edna Ulline, Anna Yale, Empire Comedy Four, West and Kennedy, and the Quincy Sisters. Next week: The Mico Club co.—The bill at the Grand week of 11-16 included Cullen, Solome Kingsley, Purcell and Maynard, Franklin Sisters, and the biograph.

E. J. DONNELLY.

NEW HAVEN, CONN.—Poli's Wonderland (S. Z. Poli, manager): An attractive bill, headed by the Four Cohans in money to burn, was offered week 11-16. The house was sold out for every performance and Manager Poli was happy. As it was the week of the silver wedding anniversary of Mr. and Mrs. Cohan the bill was of especial interest, and a spirit of congratulation pervaded the air during the entire week. The specialties of George and Josephine Cohan were exceptionally good, and were received with cheers at every performance. Al. Leech and the Three Blossoms in a sketch by George Cohan made a hit. Mr. Leech works hard and his specialties are novel and entertaining. Others were Newhouse and Ward, Howard Thurston, Flood Brothers, Ford Brothers, Bartineas, and Gorman and West.—Items: Ethel Levey (Mrs. George Cohan), who was billed for the week, was unable to appear because of illness.—A benefit will be given 17 for Eddie O'Dell, a New Haven boy who is ill with cancer of the stomach. Mr. Poli generously opens his house and the following artists have offered their services: Four Cohans, Ethel Levey, Charles E. Perry, Clifford Talbot, Meyer Cohen, McIntyre and Heath, Walter Talbot, Mrs. Emma Schlein, Howard, and many other stars. Mr. O'Dell is a member of the New York Lodge, No. 1, B. P. O. E.

LOS ANGELES, CAL.—Orpheum (J. Rush Brown, manager): Week 4-10: Hall and Staley, though not headliners, head the bill as laugh winners in their exceedingly funny sketch, Twentieth Century Burglars. Caron and Herbert made their customary hit in their act, which is a familiar one here. Freeze Brothers won glad hands by skilful handling of

tambourines. Etta Butler scored roundly in imitations of noted actresses, being exceptionally good in her imitation of Modjeska. McMahon and King sang and danced rag-time to every one's satisfaction. The Cardovnie Troupe repeated their dances of last week. Gertrude Mansfield and Carry Wilbur won a curtain call in Cupid's Middleman, one of the best and most cleverly acted playslets seen here, and, besides, pleased with her specialty, Business excellent. Coming 11: Felix Morris, Moulere Sisters, and Apollo.—Henry Sonnenberg, from the San Francisco house, is installed as the accommodating assistant of Treasurer Waldeck.

ST. PAUL, MINN.—Olympic (S. Pink, manager): Good business week 11-16. In the co. are George Rathbun, Edith Mareetta, Hazel Lindsey, Lodegar and Varnum, Mamie Hawick, Kereta Sisters, Amy Cameron, Hazel De Mar, Vontella and Nina, Kate West, Babe Harrington, Basie Gates, Charles Ellsworth, and Charles Gardner.—Palm Garden (A. Weinholzer, manager): An attractive bill is offered 11-16 by Clara Wagner, Louise Beverly, Sadie Manning, Clara Raymond, Susie Wheeler, Prince, Paul, Fred and Walter Shaw, Bartle Newman, Frank Swain, Annetta Gordon, Basie Wheeler, Phyllis Gordon to large houses.—Tivoli (John Straka, proprietor): An attractive programme was presented by Mollie Thomson and Ed. Bennington week 11-16; good business.

CINCINNATI, O.—Fred Eider's Moulin Rouge co. was at People's 10-16 to big business. In the olio are Sam Collins, Minnie Collins, and Little Bastus, J. Gaffney Brown, Harry Le Roy, Haliday and Ward, Weston Sisters, Levine and Alma, and Teddy Paquinella, and Mlle. De Leon. A Night at the Haymarket and Confusion on Board are the burlesques. Wine, Women and Song 14.—Heuck's had an excellent bill week 11, including the Franciella Sisters, Pete Baker, Marna and Masett, Horace Goldin, Charles Wayne and Anna Caldwell, Baby Land, Patti Armani, and the Three Glissandos. Large houses.

NEWARK, N. J.—Waldmann's Opera House was not large enough to hold all who wanted to see the opening performance of Miner and Van's Bohemian Burlesquers 11-16. Van and Norbriga scored a big hit in My Busy Day. Others who succeeded were Frederick Wyckoff, Roger and Belle Dolan, Tyson Sisters, Fisher and Clark, Nita Abbott, Esmeralda Sisters, and Mitchell and Cain. Beauty's Apple is the burlesque.—Item: Manager Tom Miner has secured Terry McGovern for the next two weeks with the Bohemian Burlesquers.

COLUMBUS, O.—Minerva Park Casino (J. E. Burke, manager): This popular resort did well week 11. Mr. and Mrs. William Robyns presented Straight Talk, which was well received. Boley Gayler also made a hit. Zeno, Karl and Zeno, Edith Craske, Nelson Sisters, Tom Mack, and Charles King completed the bill.—Olentangy Park Theatre (George Chennell, manager): Minnie Palmer headed the bill week 10. Brothers Borani, Martinetti and Sutherland, Giguere and Boyer, John H. Shepley, and Michelson Brothers were the others.

TORONTO, CAN.—Shea's Theatre is presenting a great bill, of which Mary Arnotia, the strong woman, is the headliner. The Ladies' Quartette, the Ronays, Taciann, are other features, and Professor Leonidas' wonderful cats and dogs have been retained for another week.—Munro Park (William Parks, manager): A military band is still drawing to the open-air resort.—Bijon (M. S. Robinson, manager) and Empire (D. McCannagh, manager) are both doing well with variety offerings.

PATERSON, N. J.—Bijon (Ben Leavitt, manager): Knickerbocker Burlesquers 11-16 to fine business. Al. Grant and Bert Leslie headed the co. and duplicated former successes. Scenic effects and costumes very fine and co. pleased. Parisian Widows 18-21.—Wonderland (James A. Morrow, manager): Have been doing well week of 11-16 with Nellie Parker, Murtha and Irving, Bobby Reid, Ed. Clarke, James Groves in the theatre. Bobby Reid, who is a Paterston boy, made a hit in his new specialty.

ST. JOHN, N. B.—The following is the roster of a giving two excellent performances daily to S. B. O. under the management of E. Percy Hill at Amusement Hall, Exhibition Grounds: Twin Brothers, Glosa, Bernice Nata, Frank La Mondue, Lucian Tatalie, Humberto, La Petite Rita, Mlle. Alice, the Thorns, Vermitta and Dionne, and a troupe of seven Japanese. Opening 11 and will continue for ten days.

WORCESTER, MASS.—Park (Shea and Wilton, managers): The dancers, Carmelita and Rafael, Manager Shea's own European importations, were the headliners 11-16. With them were Charles R. Sweet, Charles Kenna, Paxton and Jerome, West and Williams, the vitagraph, and Leslie Palmer, and the Bigelow Twins. The last trio presented for the first time a sketch by Jane Marlin, entitled A Brace of Woodcock. It was well received.

FALL RIVER, MASS.—Rich's Dewey Theatre (Engene Wellington, resident manager): A fair vaudeville co., 7-9 was put on to fill a gap and played to light business. Co. includes Kennedy and Murrick, Hart and Williams, Raymond and West, Murray and Alden, Ellsworth and Burt, Conroy and McDonald, Havens and Andrews, and Burke's dogs, Rose Sydel co. 14-16. Harry Semon's co. 18-21. Harry Williams, Jr., co. 21-23. Utopians 25-27.

NORFOLK, VA.—Auditorium (James M. Barton, proprietor): Week 11: Excellent bill. Charmon Sisters, Bertina, Melville and Conway, Fisk and McDonough, Bertram and Knox, Klondyke Trio, Basie La Belle, Pabe Lauri, full houses.—Ocean View (J. Joe Le Fancheur, manager): Week 11: Small but good bill. Oliver Family, Lawrence Sisters, De Forrest and Ford, and Post and Clinton: large attendance.—Wallace's Shows 25.

BRIDGEPORT, CONN.—Pleasure Beach: Pavilion Theatre (McMahon and Wren, proprietors; L. M. Rich, director): Raymond Moore drew thousands 11 and pleased. Pain's pyrotechnic spectacle, The Battle of San Juan, opened for a week 11. The performance are for a benefit to the local companies of the National Guard, and these hundred soldiers take part in the spectacle. The season has been very successful.

OMAHA, NEB.—The extreme hot weather has interfered somewhat with the attendance at the Creighton-Orpheum, but as the nights grow cooler the size of the audiences perceptibly increases. Week 10: A strong bill headed by Henry Lee, Idalene Cotton, and Nick Long includes Les Browns, Elizabeth M. Murray, Alden and Hill, Dave Meier, and Tina.

HAMPDEN, ME.—Riverside Park (J. W. Gorman, manager): Gorman's Cosmopolitans closed week 9 to good business; co. good. Miss Darrell and the Carbons especially. Gorman's Merry Makers opened for week 11 to light business on account of the cold; performance fine. In the party are Bingham, Bavel Trio, Clark and Temple, Harry Brown, and the Evanses. Season closes this week.

LOUISVILLE, KY.—Al. Reeves' co. filled a successful week 10-16 at the Buckingham. The programme opens with a comedy styled How Green Grass Grows, followed by an olio in which appear Fanny Fern-Thatcher, Hedrix and Prescott, Inez Mecusker, Williams and Leland, Celeste and Bayles, and Al. Reeves. The performance concludes with a rattling afterpiece called Admiral Dewey Dandy.

SYRACUSE, N. Y.—Grand Opera House (Lee Shubert, manager): Week 11-16: The Shubert Petite Stock co. in A Romance of War together with Lyons the juggler, Lawson and Naman, Maud Meredith, Ward and Curran, the Waltons, Jennie Feamans, and the biograph made up the bill; performances fair, with mediocre attendance.

SPRINGFIELD, MASS.—New Gilmore (P. F. Shea and Co., managers): Conroy and McDonald scored the biggest hit week 11 and Nellie Burt came next. Belle Hathaway's monkeys, Agnes B-rndon in a new sketch called La Belle Marie that was rather flat, Asotie and Eddy, Swan and O'Day, and the Bates Trio completed the bill.

KANSAS CITY, MO.—Orpheum (M. Lehman, manager): Laura Joyce-Bell was headliner 10-16 in Wig and Gown, in which she pleased. She was supported by a fair co. Maddox and Wayne, Harry Linton and Lella McIntyre, Herr Von Falm, La Fafalla in her illuminated dance, Joseph Adelman, the Farrells, and the kindred pictures all made hits.

RICHMOND, VA.—Auditorium (Thomas G. Leath, manager): This is the last week here of the Diana, Trovillo, Mr. and Mrs. Joe Keaton, Joe Hardman, Keogh and Ballard, and Flora Park r are in the bill.—Main Street Park (Allen Jenkins, manager): The season continues this week, with Harry Edson and his dog, Walz and Ardelle, Foreman and West, Kitty Bingham, and the Lentons.

GALION, O.—Secaucum Park Casino (Ed H. Banker, manager): Week 4-10: Foster and Williams, the Deagons, Rosaire; good bill to big business.

Week 11-16: McIntyre and Rice's Vaudeville co.—Item: The Brothers Franklin, aerial artists of this city, are playing the street fairs in this State, and are receiving some very good notices for their work.

ROCHESTER, N. Y.—Cook Opera House (J. H. Moore, lessee; W. B. McCallum, resident manager): Business to the capacity of the house week 11-16. Excellent bill included Lavender and Tomson, Adele Purvis Onri, Nona and Banks Winter, Yorks and Adams, Lynch and Jewell, Gallando, and the biograph.

SARATOGA SPRINGS, N. Y.—Broadway Music Hall (McCue and Maloney, proprietors; Jack Rowley, manager): Week 11-16: Albene and La Brant, Mabel Wright, Egnor Orner, Frisco Albene, May La Brant, and William Cohn; business very large. Week 18-21: Rosley and Lee and others.

ST. JOSEPH, MO.—Wonderland (O. H. Erickson, manager): Week 3-9: Bill included Paloro Brothers, Ahern and Patrick, Kelly and Bertha, Keefe, King and Strange, and Charles King; enormous business. Week 10-16: Hayter and Hayter, Ella Carlington, Kelly and Bertha, and Ahern and Patrick.

YOUNGSTOWN, O.—Casino, Mill Creek Park (M. Stanley, manager): One of the best bills of the season week 11 included the Deagons, James Morrirey, Mr. and Mrs. Stewart Darrow, Collins and Madell, Week 18: Hayes and Herbert, Harry Ferguson, and the Garrity Sisters.

SANDUSKY, O.—Cedar Point (George A. Stockling, manager): Week 11: Carrie Behr, A. W. Long, W. M. Hyde, and Cohn's dogs are giving entire satisfaction.—Item: Several improvements are to be made at this resort, including the rebuilding of the main pavilion.

GLENS FALLS, N. Y.—Capitol Music Hall (John Donahue, proprietor; C. C. McMurtry, manager): 11-16: Maud Ryan, Charles Innes, Lotta Proctor, and the Two Graces; good business. Week 18: Shaw and Richards, Dot Revan, Prince Muro, and Lulu West.

WEST SUPERIOR, WIS.—Gem Theatre (W. S. Campbell, manager): 11-16: May De May, Besie Golden, Lewis and Lewis, Kehoe and Rainer, Castle Sisters, Bernhardt and Raymond, Mulligan and Daly, Myrtle La Blanche, and Stock.

MIDDLETOWN, CONN.—Lakeview Park Theatre (E. W. Goss, manager): The vaudeville given 11-16 was the best of the season. The Hill Family, Hardie and Moeno, Elgie Bowen, and the Masses gave excellent performances, which were crowded.

GRAND RAPIDS, MICH.—Smith's (Mrs. W. B. Smith, manager): A vaudeville performance has drawn but fairly week of 11. The bill included Marie De Wolf, Russian Quartette, Tom and Sadie McMahou, and the Verons.

TRANSFIELD, O.—Lake Park Casino (E. R. Endly, manager): The Onions, Lorraine and Howell, Gertie Lewis, and Mlle. Onri closed week 4 to light business, owing to cold weather. Mlle. Onri made the hit of the bill. Next season opens May 28, 1900.

DETROIT, MICH.—The Capitol Square opened for the season 10. The house has been thoroughly renovated, and everything about it is new and in perfect order. The Bon Ton Burlesquers co. is the opening attraction. Vivian De Mont Burlesque co. 17.

MINNEAPOLIS, MINN.—Harmonia had an excellent bill week 10 to good business, including the Mathews Duo, Guilmette and Talbot, De Forrest Sisters, Mlle. Lira, Monroe and Hart, and Morrissey and Cameron.

AKRON, O.—Lakewood Casino (Harry A. Hawn, manager): 4-9: Mr. and Mrs. William Robyns, Stephens and Taylor, Le Dazie, Young and Devoe, Mabel Gage co.; very good bill; crowded houses.

GLOUCESTER, MASS.—Dewey (George Le Barr, manager): Season opened 11 with Appleton and Allen, Wallie Clark, Phil and Philie, Mamie Remington, and Murray and Alden.

HENDERSON, KY.—Held's Park (George Held, manager): The Halls are enjoying good business; performances good. Change of bill weekly.

READING, PA.—New Lyceum (Lew Wambold, manager): A substantial salary was well given to good business 11-13.

BATAVIA, N. Y.—Perfield's Garden (Phil Perfield, proprietor; John P. Weiss, manager): Week 11 John Fay and co.; good co.; large houses.

WILKES-BARRE, PA.—Bijon (Austin Walsh, manager): Rentz-Santley co. 11-19 to medium business. Jeffries-Fitzsimmons fight pictures 14-16.

SCHENECTADY, N. Y.—Byron Sparin's van'eville co., under canvas, opened for a week 11 to a large audience.

ARENA.

FREMONT, NEB.—Ringling Brothers' Circus to immense attendance 5.

MAHANY CITY, PA.—Welsh Brothers' Circus to immense crowds 6; 7; performance satisfactory.

TIPTON, IND.—Pawnee Bill's Wild West to large crowds 11.

TRENTON, N. J.—Wallace's Circus 8 to capacity of tents; performances satisfactory.

WINSTON, N. C.—John Robinson's Shows exhibited 12 to twelve thousand people. The show has many good features. There are twenty-two Elks with the show including Mr. Robinson, and Winston Lodge, No. 449, gave them a good send off, attending the night performance in a body.

SALEM, ORE.—Walter L. Main's Circus 5; good performances; large attendance.

GRAND ISLAND, NEB.—Ringling Brothers 12; big business; every one pleased.

WINFIELD, KAN.—Forepaugh and Sells Brothers' Circus 8; full tents; performances first class.

HAZLETON, PA.—Welsh Brothers' Circus packed the tent 8 and turned away people 9, giving first-class performances.

KIRKSVILLE, MO.—W. H. Harris' Circus 11; good business; pleasing performances.

THE SUCCESS OF A YOUNG WIFE.

One of the successful melodramas of the new season is A Young Wife, which is in its fourth week at the Fourteenth Street Theatre. Business continues very large, and the management and that the original seven weeks' time allotted is likely to be too short. Manager Rosenquest is trying to extend the run, if satisfactory arrangements may be made with attractions booked to follow A Young Wife. J. K. Tillotson's new melodrama possesses every qualification for popular success. He has staged the play lavishly, and the cast comprises many prominent players, including Selma Herman, Charlotte Crane, Sydney Cowell, Margaret Dale Owen, Emmett King, Malcolm Williams, John L. Wooderson, P. Aug. Richard Quilter, and others. The new song "Everything is Lovely on the Bowery," sung in the second act, promises to become popular. The fiftieth performance will occur on Oct. 13.

DAUGHTERS OF THE POOR.

Daughters of the Poor, dealing with life in New York and telling an interesting story, has several novel and original situations and presents a varied group of characters. The second season will open in New York on Sept. 25. The scenic setting, by John H. Young, is said to be very artistic. Up-to-date vaudeville features are interspersed. The music is by Dave Braham. Daughters of the Poor will be interpreted by a competent cast of players, including

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